# EMERSON COLLEGE

# BOSTON, MASS.

# 1938

"For of the soule the bodie forme doth take;
For soule is forme, and doth the bodie make."

Edmund Spenser

# ANNUAL CATALOGUE

# EMERSON COLLEGE

DEVOTED TO ORATORY, LITERATURE AND DRAMA

FOUNDED 1880
*by*
DR. CHARLES WESLEY EMERSON

Beacon and Berkeley Streets
BOSTON, MASSACHUSETTS

1938

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# Calendar

## For 1938-39

### FIRST SEMESTER

*1938*

September 24 Registration day for freshmen.
26 Registration day for upper-classmen.
27 Classes begin, 9 a.m.

October 3 Opening of Evening School Division.
12 Columbus Day—Holiday.
19 Opening of Southwick Recital Course.
27 Meeting of the Board of Trustees.

November
24 to 27 Thanksgiving Day Recess.

December 6 Founder's Day exercises.
Twenty-ninth Revival, Old English Drama.
16 Winter recess begins, 5 p.m.

*1939*

January 3 Winter recess ends, 9 a.m.
26 to 28 Reading period.
30 Mid-year examinations begin.

February 4 First semester ends, 1 p.m.

### SECOND SEMESTER

6 Registration day.
7 Classes begin, 9 a.m.
20 Junior Week opens.

# Calendar

SECOND SEMESTER—*Continued*

| | | |
|---|---|---|
| February | 22 | Washington's Birthday—Holiday. |
| | 23 | Meeting of the Board of Trustees. |
| March | 31 | Spring recess begins, 5 p.m. |
| April | 11 | Spring recess ends, 9 a.m. |
| | 19 | Patriots' Day—Holiday. |
| May | 23 | Cap and Gown Day. |
| | 27 to 29 | Reading period for seniors. |
| | 30 | Memorial Day—Holiday. |
| May 31 to June | 3 | Senior examinations. |
| | 5 to 7 | Reading period for under-classmen. |
| | 8 | Meeting of Board of Incorporators. |
| | | Meeting of Board of Trustees. |
| | | Final examinations begin. |
| | 10 | Opening of fifty-ninth Commencement. |
| | | Alumni Day. |
| | 12 | End of Commencement exercises; conferring of degrees. |
| | 13 | Second semester closes, 5 p.m. |

SUMMER SESSION, 1938

| | | |
|---|---|---|
| July | 5 | Six weeks term, ending August 12. |

# Board of Trustees

Term expires 1943:

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# Faculty of Instruction

## 1937-38

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JESSIE ELDRIDGE SOUTHWICK, B.L.I.
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Professor of Psychology.

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JOSEPH E. CONNOR, B.L.I.
Assistant Professor of Speech.

ADELE DOWLING LEVILLAIN, B.L.I.
Assistant Professor of Drama.

RUTH SOUTHWICK MAXFIELD, B.L.I.
Assistant Professor of English.

AGNES KNOX BLACK
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ALLEE HAMILTON, B.L.I., A.B.
Instructor in Physical Education.

ROGER WHEELER
Instructor in Drama.

ROBERT J. WADE
Instructor in Drama.

LORENTZ HANSEN, Ph.D.
Instructor in Psychology and Education.

* On leave of absence.

# Committees of the Faculty

SECRETARY OF THE FACULTY—MRS. LEVILLAIN.

FRESHMAN ADVISERS—DR. MCKINLEY, DR. RIGBY, MRS. LEVILLAIN, MRS. DUBURON, MISS RIDDELL, MR. SHAW.

PUBLIC PRODUCTIONS—MRS. DUBURON, MRS. KAY, MR. WADE, MRS. LEVILLAIN, MISS RIDDELL, MR. CONNOR.

COMMENCEMENT—MR. CONNOR, MR. WADE, MRS. KAY, MR. SHAW.

CURRICULUM—THE PRESIDENT, THE DEAN, THE REGISTRAR, MRS. DUBURON, MRS. MAXFIELD.

HONORS, PRIZES, SCHOLARSHIPS—THE PRESIDENT, THE DEAN, THE REGISTRAR, THE BURSAR, AND CLERK OF THE TRUSTEES.

ADMISSIONS—THE REGISTRAR, THE DEAN, AND DR. RIGBY.

DORMITORY—THE DEAN, MRS. ANDREW, MISS PRAY.

SUMMER SCHOOL DIRECTOR—MR. SHAW.

SOUTHWICK RECITAL COURSE—MR. CONNOR, MRS. SOUTHWICK, THE PRESIDENT.

VOCATIONAL COUNSEL—THE DEAN, MRS. MAXFIELD, DR. MCKINLEY.

FUNCTIONS—MISS HAMILTON, MR. EDES, MRS. ANDREW.

# History of the College

The history of Emerson College, now in its fifty-ninth scholastic year, is largely the history of a revolutionary idea. Its founder, Dr. Charles Wesley Emerson, an educator fifty years ahead of his time, set forth as his aim the education of the individual through the power of self-expression. He changed the study of oratory from technical formalism to imaginative artistry. Moreover, he developed a system of expressional pedagogy which equipped his students to teach the ideals and objectives of personal expression, whether oratoric, dramatic, or interpretative. The power of the human being to develop through self-expression, through cultivation of the creative instinct, was not as generally accepted then as now. Programs of speech education, in which such rapid progress has been made during the last two decades, are, however, to a great extent the outgrowth of the pioneer principles laid down by Dr. Emerson and followed by the college to this day.

The institution as founded by Dr. Emerson in 1880 was first known as the Boston Conservatory of Oratory. It was renamed, a few months later, Monroe Conservatory of Oratory in honor of Professor Lewis B. Monroe, Dr. Emerson's own great teacher. September 4, 1886, the school was incorporated as the Monroe College of Oratory but Dr. Emerson conducted it as a private school of which he was the sole proprietor. In 1889, Henry Lawrence Southwick was invited to partnership with Dr. Emerson. March 14, 1890, the name was changed to Emerson

College of Oratory by act of legislature. Since 1934 the institution has been known as Emerson College.

In May, 1900, the proprietary rights passed into the ownership of Dr. Henry Lawrence Southwick, Mrs. Jessie Eldridge Southwick, and Mr. William Howland Kenney. Mr. Harry Seymour Ross succeeded Mrs. Southwick in the partnership in 1908. Under this management the school was administered with a single eye toward the building of a permanent institution of collegiate grade.

During the ensuing years college standards of admission and graduation were established, the four-year course introduced, the faculty of instruction enlarged and strengthened, the curriculum greatly enriched, and the physical equipment augmented. In recognition of this sound scholastic growth, and upon recommendation of the Massachusetts Board of Education, a special act was passed by the Massachusetts Legislature in 1920 giving Emerson the right to confer the degree Bachelor of Literary Interpretation.

Sixteen years later, in April, 1936, the Massachusetts Legislature authorized also the granting of the degree Bachelor of Arts.

In May, 1930, at the completion of fifty years of service in the fields of literature, drama, speech, physical education, and teacher training, the proprietary owners, without financial compensation, surrendered their trust to be administered by a board of trustees as a public institution. This board now directs its educational policies and administers its finances.

Three distinguished educators, all able exponents

of the art of speech, served as presidents of Emerson during the half century of its growth from a private professional school to an institution of college grade. After Dr. Emerson retired, in 1903, the noted Shakespearean scholar and editor, Dr. William J. Rolfe, became the second president. Dr. Rolfe was succeeded, in 1908, by the late Dr. Henry Lawrence Southwick, teacher, orator, lecturer, and widely known as a Shakespearean interpreter.

Throughout its history Emerson has been not a local but a national institution, its student body cosmopolitan, training and equipping for worthy and successful living hundreds of young men and women from all over the United States and from foreign countries.

## The Emerson Plan

The Emerson Plan is based upon the belief that education is not of the intellect alone but of the whole personality, including the emotional, imaginative, and moral life. To achieve this end, no area of human culture is more directly effective than a study of the arts and the humanities. Without disparaging the place of the physical sciences in a comprehensive program of general information, Emerson believes that higher education in the United States has suffered much through not cultivating the "soule" that "doth the bodie make". Formal education has often restricted creative or expressive abilities. Designed to prepare for richer and more useful living, it has failed to improve personality and usefulness, to enlarge appreciation of the good, the true, and the beautiful, or to

produce a culture which Matthew Arnold declares takes its origin in curiosity and ends in love of perfection.

Emerson College has therefore instituted a plan of study leading to the degree of Bachelor of Arts which omits the laboratory sciences in favor of an increased emphasis upon the principles of art, especially as shown in literature, drama, and speech. With appreciation of the fine arts implicit in the Emerson tradition, the college seeks to provide a rich background in those departments of knowledge which have a clearly demonstrable relation to its central idea—in languages, history, philosophy, and morals.

The highly individualistic spirit of the institution has avoided in the past an over-formalized and over-standardized pattern and also has, in looking forward, allowed for and anticipated coming social needs. Emerson plans to equip the graduate to become a useful citizen by including in his program of education in the arts and humanities the practical training which will enable him to make his particular art-aptitude a profession.

Emerson today is unique in its appeal to those who wish education in a broad philosophy of art and the personal culture incidental to such training. It offers further a course of general education with strong emphasis on the development of latent creative or expressive impulses. In a materialistic society the Emerson Plan attempts to preserve the humanizing influences of our classic heritage in literature, art, and religion.

## Location and Buildings

In 1933 the college moved into its present administration and classroom buildings at Beacon and Berkeley Streets, overlooking the Charles River and the Esplanade. Among the important features of these buildings are an enlarged college library, a sound-proof radio broadcasting studio, a dance studio, scenery and costume workshops.

The college in this location is within easy walking distance of Emerson Hall, its modern, six-story residence for women students. The college residence is situated at 373 Commonwealth Avenue, in one of the best residential sections of the Back Bay. All regular students, except those residing at home, are required to live in the residence unless special exception is made by the Dormitory Committee previous to the beginning of the scholastic year.

The administration and classroom buildings are easily accessible from all railroads leading into the city and to subway connections. Within a short distance of the Public Gardens, the Museum of Fine Arts, theaters and Opera House, Symphony Hall, and the Public Library, the college is in the cultural center of Boston. The earnest student will find a liberal education in the literary, historic, and artistic advantages offered by Boston.

## Degrees

Emerson College offers (1) a liberal course of undergraduate instruction leading to the degree of Bachelor of Arts; and (2) the professional degree of Bachelor of Literary Interpretation, also representing four years of college study.

# Admission

Emerson College has given careful consideration to the type of preparation which has been found most effective for successful college work and, as a result of its findings, follows a liberal policy in relation to the content of secondary school education. Although the Committee on Admissions believes that the subject requirements as stated in this catalogue are the usual tools needed for fullest realization of college opportunities, it does not base its decisions entirely upon a certificate of formal units of study. The Committee desires, rather, to admit the highest abilities in any course, provided the candidate, in its opinion, is fitted to profit by advanced study. Therefore, basing its selection of students on a combination of criteria rather than on information gained from a single standard, the Committee on Admissions requires:

(1) A transcript of credits from an accredited secondary school certifying to the equivalent of four years of work, equalling at least 15 units. A preparatory unit of credit represents at least four recitations per week for a school year of not less than 32 weeks. In New York, Regents reports take the place of this transcript. Canadian students may present reports of provincial examinations covering junior matriculation.

(2) A principal's certificate of ability, and recommendation for admission. Blanks for the certificate will be furnished by the college.

(3) Letters of character recommendation from two other persons of recognized standing.

Whenever possible, a personal interview with an officer of the college is advised. In all cases, a photograph of the candidate must be filed at the college.

Students of maturity and ability who have not fully completed high school requirements may be admitted conditioned in not more than two of the required fifteen points.

Each matriculant is required to take a medical and physical examination upon entrance. The purpose of this examination is to determine the physical needs of the student, to direct training, and to record progress throughout the course. Certificates from local physicians will not be accepted in lieu of this examination, which is given without charge.

Any student deficient in written English, irrespective of credits presented, will be required to take additional courses in composition.

Forms for application for admission will be sent upon request.

## Entrance Credits

| | |
|---|---|
| English | 3 units |
| *Modern Foreign Language (French, German or Italian) | 2 or more |
| Mathematics and Science or Latin 4, or Greek 3 | 2 or more |
| History | 1 or more |
| Electives | To complete 15 units |

Latin or Greek is recommended for preparation. In the case of a student presenting 4 units in Latin,

* In the Modern Foreign Language field single units of study in two languages may not be counted as meeting the language requirement for entrance but may be counted in the elective group.

or 3 in Greek, requirements of Mathematics and Science may be waived.

Only on the condition that courses in such subjects as Speech or Drama, Art, Music, Bible Study, or Commercial Science have been adequately comprehensive and of a sufficiently high academic standard may such courses be considered as meeting elective requirements. In such cases, one credit each, to a total of three units, will be accepted in the subjects above named.

## Plans of Study

### FOR THE A.B. DEGREE

The student may elect a major from the following departments: Speech, English, Drama, Modern Languages, or History. In Speech or Drama, 36 hours constitute the major requirements; in English, 32; in Modern Languages or in History, 30. A constant minimum requirement of 24 hours in English is made of all candidates for the A.B. degree. In addition, a related minor of 18 to 24 hours may be chosen from any department approved by the student's adviser in major requirements.

All candidates majoring in English, in Modern Languages or in History must complete at least 30 hours in Speech or in Drama, or divided between these departments, and 4 hours in Physical Education. At least 90 hours from Departments II, IV, VI, VII, VIII, and IX must be completed by A.B. candidates. 12 hours in one foreign language are required. The following specific courses are required of all A.B. candidates:

Principles of Literary Interpretation (Speech 100),

8; English Composition (English 100), 6; History of English Literature (English 200), 6; Shakespeare, (English 310), 6; Classical Civilization and Literature (History 203 and English 204), 6; Anatomy and Hygiene (Physical Education 101), 3; Second Year Physical Education (Physical Education 200 or 210), 4.

FOR THE B.L.I. DEGREE

There are three optional plans of study for securing the degree of Bachelor of Literary Interpretation. On admission, the regularly matriculated student must choose one of the following plans consisting of a major and its allied minor:

I. Literary Interpretation major with English minor.

II. Literary Interpretation major with Education minor.

III. Literary Interpretation major with Physical Education minor.

The choice of plan may be changed at the end of the first year by those who wish to do so. With the consent of the Registrar, changes in concentration may be made at the end of the Sophomore year. A minimum of 60 hours from Departments II, IV, VI, VII, VIII, and IX must be completed by candidates for the B.L.I. degree.

PLAN I

Major: Literary Interpretation, 36. Requirements: Principles of Literary Interpretation, 8; Public Reading, 4; History of Oratory, 2; Speech Education in the United States, 3; Electives in Major Field, 19.

Minor: English, 30. Requirements: Composition, 6; History of Literature, 6; Shakespeare, 12; Electives, 6.

Distributional Requirements, 28. Psychology: General

Psychology, 3. Education: Educational Psychology, 3. History and Social Science, 7: Introduction to the Social Sciences, 3; College Life, 1; Electives, 3. Drama, 8: Expressive Action, 4; Electives, 4. Physical Education, 7: Anatomy and Hygiene, 3; Freshman Gymnasium, no credit; Sophomore Gymnasium or Dancing, 4.

Free Electives, 42.

Total, 136.

PLAN II

Major: Literary Interpretation, 36. (Requirements same as in Plan I).

Minor: Education, 24. Requirements: Educational Psychology, 3; History of Education, 3; Principles in Education, 3; Practice Teaching, 4; Methods in Major Field, 5 or 6; Electives, 5 or 6.

Distributional Requirements, 49. English, 24: Composition, 6; History of Literature, 6; Shakespeare, 12. History and Social Science, 7: (Requirements same as in Plan I). Drama, 8: (Requirements same as in Plan I). Physical Education, 7: (Requirements same as in Plan I). Psychology: General Psychology, 3.

Free Electives, 27.

Total, 136.

PLAN III

Major: Literary Interpretation, 36. (Requirements same as in Plan I).

Minor: Physical Education, 24. Requirements: Freshman Gymnasium, no credit; Anatomy and Hygiene, 3; Sophomore Gymnasium or Dancing, 4; Gymnasium Teaching Methods, 2; Electives, 15.

Distributional Requirements, 45. English, 24: (Requirements same as in Plan II). Drama, 8: (Requirements same as in Plan I). History and Social Science, 7: (Requirements same as in Plan I). Psychology, 3: (Requirements same as in Plan I). Education, 3: (Requirements same as in Plan I).

Free Electives, 31.

Total, 136.

# Requirements for Graduation

Fifteen units of credit above the eighth grade of approved secondary school work are required for admission to college standing. (See pages 18 and 19.)

Requirements for graduation include completion of a minimum of 34 semester points per year, or 136 semester points for the four-year course. A semester point represents one clock hour of class recitation per week for a semester.

No candidate for a degree will be allowed to graduate who has not attained a grade above D or 65% in at least 96 semester points of college work. A graduation average of C or 75% is required of degree candidates. A student who at the close of the senior year lacks for the degree not more than six elective semester credits may make up the deficiency by attendance at the Emerson summer school. A student who fails a required course must repeat the course.

# Advanced Standing

## FOR THE A.B. DEGREE

Transfer students must have completed the entrance requirements to Emerson College.

Students transferring from other colleges must present, in addition to a statement of honorable dismissal, a complete transcript of studies, showing the time credit in each and the grade. Transfer credit is not allowed for any course in which the student has received only a passing grade.

A minimum of one year in resident study is required of candidates for the A.B. degree.

FOR THE B.L.I. DEGREE

Graduates of other colleges may be allowed two years credit and thus be able to complete the course in two years. This is the minimum time in which the B. L. I. degree may be earned.

Students who have pursued advanced courses in speech and dramatics in professional schools of the first rank may also apply for advanced standing. In each instance the applicant is required to present acceptable credentials covering the work for which credit is asked, and may be required to submit to an examination before the Committee on Admissions.

Under exceptional conditions a student may, by carrying extra class hours during his course and by availing himself of Summer Sessions, complete the required work in three and one-half calendar years. Only students of maturity and high scholarship will be permitted, after a semester of attendance, to undertake the extra work involved in so intensive a course.

## Special Students

Applicants who, instead of taking the regular prescribed courses for graduation, desire to pursue elective studies as special students will be required to give satisfactory evidence that they are qualified to sustain themselves in the classes which they desire to enter, and that they have attained a grade of scholarship equal to the average standing of the regular students in those classes. Special students are subject to all the regulations of the college, and to the same scholastic requirements for admission.

Under exceptional circumstances, however, as for example in the case of applicants from foreign countries or persons of maturity and attainment, certain students may be admitted for specific purposes.

## Special Opportunities in Drama

Students of special abilities who desire intensive training for one year in acting, directing, little theater work, community dramatics, stage design, may be accepted without reference to requirements for the degree. Courses listed in the Drama Department will be found on page 37. These students will make up a special program of studies under the advice of the Registrar, and must demonstrate ability to keep up to the standards of each class.

In addition to courses listed in the Drama Department certain fundamental and supplementary work in other departments may be recommended.

## New One Year Radio Course

For the benefit of students desiring to prepare directly for some phase of radio work, a special one year program has been arranged. Candidates for this course must meet standard admission requirements.

The course will include improvement of the speaking voice, and voice recordings, with particular attention to radio needs; intensive courses in public speaking and interpretation; special work in radio writing and adaptation, strengthened by standard courses in English composition; training in acting to provide background for presentation of radio drama; study of problems in announcing; and a thorough exposition of the general field of radio work as it exists today, with ample facilities for microphone practice. [See Page 33.]

Special students may be admitted for part-time programs. For details, please write the Registrar.

## Attendance

Students are expected to be prompt and regular in attendance at all classes. A record of attendance will be kept as a part of the student's permanent record. Overcuts in a course necessitate an F grade which can be made up only by repeating the course. In case of total semester absences in excess of 17 the student will receive negative credits. Students on probation are allowed no absences from class except for certified illness.

In case of prolonged absence due to illness a conference should be arranged with the Dean immediately upon return to classes. Every possible adjustment will be made to permit the student to make up the time lost and re-enter his courses without loss of credit, subject to whatever fees may be required for make-up examinations.

## Probationary Standing

Any student whose semester average falls below C or 75% is placed on probation and his program of studies reduced for the following semester to a maximum of 15 semester points. As soon as the student is removed from probation, he may resume the normal schedule of 17 semester points. Students on probation are not allowed full social activities or any absences from classes.

## Dean's List

Any full-time student is eligible for the Dean's List whether classified as Freshman, Sophomore, Junior, Senior, or Special. To be placed on this list,

it is necessary to earn a semester average of B plus or 88% and to be specially recommended by officers of the Student Government Association for a high record in student activities, school spirit, general trustworthiness and responsibility.

## Senior Standing

Except by special permission only members of the graduating class may elect courses scheduled as senior subjects. A candidate for a degree must have completed at least 17 semester points in senior work, 10 hours of which must be in the major field; 90 semester credits are required for full senior standing. No changes may be made in the major field after the student has achieved senior standing.

## Graduation Honors

Graduation honors are awarded to Seniors who have attained an average of 88% covering their entire course of study. Highest honors are conferred upon Seniors whose general average has been 92% covering their entire course of study. Honors and highest honors are awarded at Commencement.

## Graduate Study

Holders of degrees whose undergraduate work has been of acceptable standard, may be admitted to certain graduate schools with full standing toward the degrees of Master of Arts or Master of Education. A student who contemplates graduate study should arrange special conferences with the head of his department and with the Registrar when planning undergraduate work.

# Tabulated View of Groups and Courses—1938-1939

| Dept. | Freshman Year | Total Credits |
|---|---|---|
| I | Principles of Literary Interpretation | 4 |
| | Vocal Technique | 4 |
| | Fundamentals of Public Speaking | 3 |
| | Radio Voice Analysis | 2 |
| | Radio Announcing | 2 |
| II | Composition | 6 |
| | Journalism | 6 |
| III | Pantomime | 6 |
| | Fundamentals of Acting | 2 |
| | Intro. to Stage Design | 2 |
| | Radio Dramatics | 2 |
| | Radio Play Writing | 2 |
| | Intro. to Screen Acting | 1 |
| | History of Costume | 3 |
| | Costume Workshop | 3 |
| IV | Introduction to the Social Sciences | 3 |
| | American Government | 3 |
| | College Life | 1 |
| V | Anatomy and Hygiene | 3 |
| | *Gymnasium | 0 |
| VIII | Elementary French | 6 |
| | Elementary Italian | 6 |
| | Elementary German | 6 |
| IX | Foundations of Character | 1 |
| | Bible Study | 2 |

| Dept. | Sophomore Year | Total Credits |
|---|---|---|
| I | Intro. to Professional Entertainment | 2 |
| | Oral Reading of Modern Poetry | 2 |
| | Phonetics | 2 |
| | Assembly Singing | 2 |
| | Choral Verse Speaking | 2 |
| | Advanced Public Speaking | 3 |
| II | Advanced Composition | 6 |
| | History of English Lit. | 6 |
| | Renaissance Poetry and Prose | 3 |
| | Pre-Shakespearean Drama | 3 |
| | Classical Literature | 3 |
| III | One Act Plays | 4 |
| | Expressive Action | 4 |
| | Stage Make-up | 2 |
| IV | Classical Civilization | 3 |
| | The Middle Ages and The Renaissance | 3 |
| V | Gymnasium | 4 |
| | Dancing | 4 |
| VIII | Intermediate French | 6 |
| | Intermediate Italian | 6 |
| | Introduction to German Thought | 6 |
| IX | Logic | 3 |
| | Philosophy of the Christian Religion | 3 |

| Dept. | Junior Year | Total Credits |
|---|---|---|
| I | Public Reading | 4 |
| | Story Telling | 3 |
| | Forum Speaking | 6 |
| | Radio Address | 3 |
| II | Short Story Writing | 2 |
| | 18th Century Literature | 3 |
| | 19th Century Poetry | 2 |
| | 19th Century Prose | 2 |
| | Plays of Shakespeare | 6 |
| III | Laboratory Theater | 4 |
| | Scenery and Lighting | 2 |
| | History and Theory of Gesture | 3 |
| | Ballet As An Art Form | 1 |
| | Motion Picture Appreciation | 1 |
| IV | Modern European History | 3 |
| | American History | 3 |
| V | Adv. Dancing | 4 |
| | Community Games and Dances | 2 |
| | Fencing | 2 |
| VI | General Psychology | 3 |
| VII | Principles and Methods in Education | 3 |
| | Teaching Methods in Voice | 2 |
| | Practice Teaching in Community Drama | 4 |
| VIII | Educational Psychology | 3 |
| | French Literature | 6 |
| | German Literature | 6 |
| IX | Ethics | 3 |
| | Aesthetics | 3 |

| Dept. | Senior Year | Total Credits |
|---|---|---|
| I | Public Reading | 4 |
| | Tone Values in Interp. | 2 |
| | History of Oratory | 2 |
| II | Browning | 2 |
| | Ibsen | 2 |
| | Plays of Shakespeare | 3 |
| | Shakespeare Survey | 3 |
| | Comp. European Lit. | 3 |
| | Literary Criticism | 3 |
| III | Comparative Drama | 4 |
| | Hist. of the Am. Theater | 2 |
| | Dramatic Criticism | 2 |
| IV | Hist. of Pol. Theories | 3 |
| V | Individual Sports & Ex. | 2 |
| | Drama Dances | 4 |
| | Adv. Fencing | 2 |
| VI | †Readings in Psychology | |
| | Intro. to Clinical Tech. | 2 |
| | †Clinical Practice | |
| | Speech Pathology | 2 |
| | Drama in Speech Rehabilitation | 2 |
| VII | History of Education | 3 |
| | †Tests & Measurements | |
| | Speech Ed. in the U. S. | 3 |
| | Teaching Methods in: | |
| | High School English | 3 |
| | Speech | 3 |
| | Interpretation | 3 |
| | Physical Education | 2 |
| | Practice Teaching: | |
| | Community Drama | 4 |
| | †Secondary Schools | |
| VIII | Ext. French Reading | 6 |
| IX | Philosophy and Civ. | 3 |

*No college credit.

†Hours credit arranged with instructor.

# I. Speech

## A. *LITERARY INTERPRETATION*

ASSOCIATE PROFESSOR DuBURON, ASSOCIATE PROFESSOR SHAW, ASSISTANT PROFESSOR CONNOR, ASSISTANT PROFESSOR MAXFIELD

100. PRINCIPLES OF LITERARY INTERPRETATION. (Textbook: The Evolution of Expression, Emerson.) Fundamental technique applicable to all forms of public address. Study of selections from the great orators, essayists, dramatists, and poets, illustrative of the principles of growth in oral effectiveness. Correlation of oral interpretation with the arts. A philosophy of expression accompanying a development of the expressive powers of the individual. 2 credits per semester. *Mr. Connor, Mrs. Maxfield.*

100S. PRINCIPLES OF LITERARY INTERPRETATION. 2 credits. *Mrs. DuBuron.*

*200. PRINCIPLES OF LITERARY INTERPRETATION. (Continuation of Course I-A-100.) 2 credits per semester.

203. INTRODUCTION TO PROFESSIONAL ENTERTAINMENT. Changing demands in public tastes. Modern points of view about entertainment material. Requisites in arrangement. Styles of treatment in various types of literature. Building of individual repertoire. 2 credits. *Mrs. DuBuron.*

204. ORAL READING OF MODERN POETRY. The subjective approach in interpretation, developed by experimental use of modern poetry. Emphasis on platform values in the poetic mono-drama; the dramatic vignette. 2 credits. *Mrs. DuBuron.*

204S. ORAL READING OF MODERN POETRY. 2 credits. *Mrs. DuBuron.*

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* Not offered 1938-1939.

Courses which are normally Freshman are numbered in the 100's. Sophomore courses are in the 200's, Junior in the 300's, Senior in the 400's, Graduate in the 500's. A number ending in zero indicates a full year course; a number ending in an odd digit indicates that the course is normally given the first semester; a number ending in an even digit indicates that the course is normally given the second semester. Summer courses are indicated by S.

†300. MODERN TECHNIQUES IN PUBLIC READING. Special problems of the lecturer and the entertainer. A study of audiences and of material suitable for platform use. How to select and abridge material and arrange programs for public reading. Practical application of technique. Preparation and presentation of programs for special and general occasions. Dramatization of novels; programs of classic literature; the mono-drama; the lecture; the lecture-recital; the modern manner in play-reading. 2 credits per semester. *Mr. Connor, Mrs. DuBuron, Mr. Shaw.*

300S. MODERN TECHNIQUES IN PUBLIC READING. 2 credits.

301. ADVANCED INTERPRETATION. A review of the principles involved in the Emerson theory and technique of interpretation. Emphasis on cultural values. Opportunity will be given for individual criticism and drill in material selected from various types of literature. 3 credits. *Mr. Connor.*

302. STORY TELLING AND CHILDREN'S LITERATURE. Lectures on the history and methods of story telling. Practice in selection of stories, story-telling and program-making. Opportunities for practice will be provided in connection with social settlement activities, school and library centers, for those who qualify. 3 credits. *Mrs. DuBuron.*

400. MODERN TECHNIQUES IN PUBLIC READING. (Continuation of Course I-A-300.) 2 credits per semester. *Mr. Shaw.*

VII-403. TEACHING METHODS IN INTERPRETATION. [See Page 51.]

## B. *VOICE*

### PROFESSOR KENNEY, ASSISTANT PROFESSOR MAXFIELD

120. VOCAL TECHNIQUE. Physiology and hygiene of the voice; fundamental conditions of voice production; re-

† The Emerson College Entertainment Service makes bookings for properly qualified readers and groups of entertainers in Boston and vicinity. Through this medium, students may receive both valuable platform experience and substantial financial returns. Recitals are held frequently at the college convocation period. For information concerning material for platform reading address THE EMERSON QUARTERLY. [See Pages 64 and 89.]

lation of voice to the nervous system; breath control; development of resonance; placing of tones; purity, tone projection; flexibility; compass, smoothness; power and brilliancy of tone; eradication of faults in use of voice. 2 credits per semester. *Mr. Kenney.*

120S. VOCAL TECHNIQUE. 2 credits. *Mr. Kenney.*

*123. EXPRESSIVE VOICE CULTURE. Voice as an interpreter of mental states; tone color; relation of voice to imagination and emotion. 2 credits.

220. VOCAL TECHNIQUE. (Continuation of Course I-B-120.) 1 credit per semester. *Mr. Kenney.*

223. CHORAL VERSE SPEAKING. This course will concern itself principally with the conduct of the adult verse-speaking choir. Choral verse speaking means the speaking by a group, either as a whole, antiphonally, by small groups within the whole, or by soloists and chorus, of poetry particularly adapted for unison speech. The types of verse are for the greater part of an objective rather than a subjective nature. Ballads, with their virile qualities and peculiar structure of oft-repeated refrains, and Greek choruses, are particularly suited to this type of speech activity. Origin of choral speech and its place in the speech program. Qualifications of the teacher of choral speech. Refrains, antiphonal speaking, part or group speaking, sequence individual speaking, unison speaking. Conduct of adult choirs. Anthologies of suitable poetry. 2 credits. *Mr. Kenney.*

223S. CHORAL VERSE SPEAKING. 2 credits. *Mr. Kenney.*

224. ASSEMBLY SINGING. General outline and drill in methods and essentials in mass singing and chorus organization. 2 credits. *Mr. Kenney.*

230. PHONETICS. This course will familiarize the student with the speech organs and their action in the production of speech sounds in English as spoken in America. The International Phonetic Symbols will be taught and Webster's International Dictionary used as authority for pronunciation.

* Not offered 1938-1939.

Emphasis will be laid on adjustment of the speech organs for the articulation of the elements of speech, vowels and consonants. Production of the sounds resulting from these adjustments. Correction of phonetic speech disorders as applied to teaching reading and pronunciation in the grades. 1 credit per semester. *Mr. Kenney.*

230S. PHONETICS. 2 credits. *Mr. Kenney.*

401. TONE VALUES IN INTERPRETATION. Personal work in interpretation from a voice standpoint. Based on the development of the voice as taught in Courses I-B-120 and I-B-220, with criticism and discussion. 2 credits. *Mr. Kenney.*

I-D-170. RADIO VOICE ANALYSIS. [See Page 33.]

VII-310. TEACHING METHODS IN VOICE. [See Page 50.]

### C. *PUBLIC SPEAKING*

PRESIDENT ROSS, ASSOCIATE PROFESSOR SHAW

101. EFFECTIVE PUBLIC SPEAKING. Through impromptu and extemporaneous speaking the student is aided in overcoming stagefright and in gaining assurance in speaking before an audience. Special attention to the development of the ability to think clearly and to speak effectively while before an audience. The functions of a chairman, the organization of discussions of current topics; interviews with notable people and authorities for speech material. 3 semester credits. *Mr. Shaw.*

103S. MODERN TECHNIQUES IN PUBLIC SPEAKING. This course is designed to aid the student to succeed in those practical situations in which he is called upon to speak in public. The study of speech theory is concerned mainly with those basic psychological factors which affect effective public speaking in all situations. The practice work in public speaking is done in each student's own field of interest. During part of the course the class functions as a forum, thus giving experience in parliamentary procedures as well as opportunity for practice in extempore speaking. 2 credits. *Mr. Shaw.*

201. ADVANCED PUBLIC SPEAKING. Open only to students having completed Course I-C-101. An advanced study of

persuasive speaking with much practice in the organization and presentation of material to fit varying specific audiences; advanced study of effective techniques in delivery. Longer speeches and frequent class discussion characterize the course. 3 semester credits. *Mr. Shaw.*

300. FORUM SPEAKING. This course is designed to increase proficiency in participation in forums, which now play such a prominent part in American life. The class is organized, and functions, as a forum for thorough discussion of current problems. An opportunity is afforded for the participation of guest speakers in the meetings of this forum group. 3 credits per semester. *Mr. Shaw.*

401. HISTORY OF ORATORY. Lectures upon the lives and times of great orators from Demosthenes to the present. A critical study of famous orations. 2 semester credits. *President Ross.*

IV-104. PARLIAMENTARY LAW AND PRACTICE. [See Page 43.]

VII-405. HISTORY OF SPEECH EDUCATION IN THE UNITED STATES. [See Page 51.]

VII-406. TEACHING METHODS IN SPEECH. [See Page 51.]

## D. *RADIO*

### PROFESSOR KENNEY, MR. EDES

160. RADIO ANNOUNCING. Designed to prepare announcer applicants for radio audition tests. Actual microphone work, including news broadcasting, baseball scores, flash announcements, sight-reading, and selling commercial copy. Assignments for home practice. Students will be taken to a station to learn operation of the control box. Limited enrollment. Special tuition, $25 per semester credit. 1 credit per semester. *Mr. Edes and assistant.*

170. RADIO VOICE ANALYSIS. Analysis of the voice based on a voice recording. New voice recording devices enable students to test their radio-voice development before, during, and after their course of study. Special drill to secure the best pitch for radio broadcasting. Voices too high or too low will be corrected as far as possible. Careful check on com-

mon errors, such as bad sibilants and weak final consonants. Particular attention will be paid to developing easy, natural delivery, free from "gushing" or personal peculiarities, in reading continuity. 1 credit per semester. *Mr. Kenney.*

170S. RADIO VOICE ANALYSIS. 2 credits. *Mr. Kenney.*

362. RADIO ADDRESS: THE TECHNIQUE OF BROADCASTING. Microphone practice. A comprehensive course for all who wish to enter the radio field. Lectures on the history of radio; the Federal Radio Commission. Comparison of broadcasting technique in Europe and America; who pays for the radio in America. Programs—sponsored and sustaining; how a program is planned. Opportunities for women in radio. What radio needs for talent; auditions. Radio's future. The art of announcing. Special features of the course will include broadcasting demonstrations by students and a visit to a broadcasting studio. 3 credits. *Mr. Edes.*

362S. RADIO ADDRESS. 2 credits. *Mr. Edes.*

III-150. RADIO DRAMATIC TECHNIQUES. [See Page 39.]

III-160. RADIO PLAYWRITING. [See Page 39.]

# II. English

PROFESSOR RIGBY, ASSISTANT PROFESSOR CONNOR, ASSISTANT PROFESSOR MAXFIELD, MRS. BLACK, MR. CHIPMAN

100. COMPOSITION. Weekly drills, study of principles, class discussions, writing of themes, corrections and criticism, acquirement of vocabulary. 3 credits per semester. *Mrs. Rigby.*

110. JOURNALISM. Lecture course in news and feature writing for modern newspapers, combined with practical training through the Emerson Press Club whose members are assigned as actual correspondents for the college on various Boston and out-of-town papers. Special lectures from time to time by well-known writers of news and fiction. 3 credits per semester. *Mr. Chipman.*

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010. REVIEW ENGLISH. Designed to qualify students who are found deficient in written English by intensive review in the mechanics of writing. Any student may be required to take this course at the discretion of the English Department. No credit. *Miss Hamilton.*

200. History of English Literature. The main stream of English literary expression, with consideration of forms and their growth. 3 credits per semester. *Mrs. Rigby.*

201. Drama from the Beginnings to Shakespeare. Origins and structure of various types of drama from the Greeks, with emphasis on development of English drama from the liturgical plays to Shakespeare. 3 credits. *Mrs. Maxfield.*

*202. Elizabethan Drama. Plays selected for reading and discussion from the important dramatists of the period, exclusive of Shakespeare. 3 semester credits.

204. Classical Literature. The reading of Greek and Roman writers in translation. 3 credits. *Mrs. Rigby.*

210. Advanced Composition. A continuation of Course II-100, intended to develop some critical judgment and power in literary expression. 3 credits per semester. *Mrs. Rigby.*

212. Renaissance Poetry and Prose. A study of the non-dramatic poetry and prose from Tottel's Miscellany through the Cavaliers. 3 credits. *Mrs. Maxfield.*

300. Short Story and Other Forms. The technique of various forms of creative writing, with special emphasis upon the short story. Open only to those who have a definite urge to write, and some promise. Consent of instructor needed to join. This course may be taken two years for credit. 2 credits per semester. *Mrs. Rigby.*

301. English Literature of the Eighteenth Century. The Ages of Queen Anne and Samuel Johnson, with some attention to the beginnings of the English novel, and the rise of romanticism as a preparation for an understanding of the currents in the mainstream of early nineteenth century poetry. 3 credits. *Mrs. Rigby.*

303. Nineteenth Century Poetry. Romantic and Victorian poets from 1790 to 1890, with special emphasis on Wordsworth, Browning, and Tennyson. A study of the nineteenth century poets in the light of present day problems and the modern interpretation of life. 2 credits. *Mrs. Black.*

* Not offered 1938-1939.

304. NINETEENTH CENTURY PROSE. Major essayists, critics and thinkers of the century. Close study of such authors as Lamb, Hazlitt, DeQuincey, Carlyle, Ruskin, Matthew Arnold. The familiar essay; nineteenth century reviewers, critics and prophets. 2 credits. *Mrs. Black.*

*305. MODERN AND CONTEMPORARY POETRY. Chief English and American poets from Meredith and Hardy to the present; study of significant movements; some attention to metrics and poetic values. Optional practice in verse forms and meters. 3 credits.

310. MAJOR PLAYS OF SHAKESPEARE. Detailed study of the masterpieces of Shakespearean literature, including The Tempest, Julius Caesar, Midsummer Night's Dream, Othello, Twelfth Night, Winter's Tale, Hamlet, Romeo and Juliet, Taming of the Shrew, As You Like It, Henry IV, King Lear. 1 or 3 credits per semester. *Mrs. Maxfield* and *Mrs. Black.*

310S. MAJOR PLAYS OF SHAKESPEARE. 2 credits.

401. BROWNING. Intensive study and discussion of Browning as poet, philosopher, and thinker. Collateral readings from English and European literature illustrative of the man and his times. 2 credits. *Mrs. Black.*

402. IBSEN. A study of the works of Ibsen and his influence upon late nineteenth and twentieth century drama and thought. 2 credits. *Mrs. Black.*

*403. THE NOVEL. Origin and development of the novel, with selections from the chief novelists from the eighteenth century to the present. Attention will be given both to technique and to literary values. 3 semester credits.

405. COMPARATIVE EUROPEAN LITERATURE. European literature from the Renaissance, with special emphasis upon the inter-relation of trends and form. Consideration of works and authors as representative of periods rather than of nations. 3 credits. *Mrs. Rigby.*

*406. AMERICAN LITERATURE. Studies in the nature and development of intellectual life in the United States, as revealed in our literature. The Colonial outlook and the

* Not offered 1938-1939.

beginnings of the national literature. Nineteenth century achievement. Special consideration of modern trends and their origins. 3 credits.

407. LITERARY CRITICISM. Appreciation and estimates of literature; poetry as a fine art; consideration of prose forms; purpose of literary criticism; canons of taste. 3 credits. *Mrs. Maxfield.*

*408. HISTORY OF THE ENGLISH LANGUAGE. A brief, comprehensive survey of the development of our language from its beginnings in the Germanic family group to the present day. Morphology and phonology. Intensive work in etymology, vocabulary building and modern usage. 3 credits.

411. MAJOR PLAYS OF SHAKESPEARE. (Continuation of Course II-310.) 3 credits. *Mr. Connor.*

412. SHAKESPEARE SURVEY. The man and his work; his apprenticeship, technical development, mastery, poetic and dramatic elements, masterpieces. 3 credits. *Mrs. Maxfield.*

VII-404. TEACHING METHODS IN HIGH SCHOOL ENGLISH. [See Page 51.]

# III. Drama

PROFESSOR KAY, ASSOCIATE PROFESSOR DuBURON, ASSOCIATE PROFESSOR SHAW, ASSISTANT PROFESSOR LEVILLAIN, MR. BURNHAM, MR. BEAL, MR. WHEELER, MR. WADE

100. PANTOMIME. Fundamental principles of bodily and facial expression; study of emotion and character in its effect upon gesture; dramatic exercises for coordination of mental and physical response; mechanics of stage movement; writing and production of original pantomimes. 3 credits per semester. *Mrs. Levillain.*

102. FUNDAMENTALS OF ACTING. Social usage in relation to stage deportment. Continental etiquette. Improvised three to five minute dramatic situations. Experimental scenes

* Not offered 1938-1939.

in the classroom for criticism and study of characterization and technique. 2 credits. *Mrs. Kay.*

103. HISTORY OF COSTUME. A survey of the major trends of historical costume, including emphasis on contour, color, fabric, line, draping, decoration, and accessories, for the purpose of adaptation to the needs of dramatic production. Practice in the wearing of costumes of periods stressed. Bibliography. 3 credits. *Mrs. DuBuron.*

103S. HISTORY OF COSTUME. 2 credits. *Mrs. DuBuron.*

104. COSTUME WORKSHOP. Methods of costuming. Study of modern costume designs including Bakst, Reynolds, Schwabe, Ricketts, Morrison, Shelving, Fraser and many others. Students are given six major assignments during the course, each requiring actual design or execution of costume, either original or adapted from designs; and minor assignments in making such properties and accessories to costume as may be needed for public dramatic performances. 3 credits. *Mrs. DuBuron.*

†105. AN INTRODUCTION TO SCREEN ACTING. This is not a course in motion picture technique, but a course intended to determine whether a student has screen possibilities. It will include acting before the camera, study of posture, bearing and carriage. Each student will appear in scenes and in at least one short feature length picture. A 16 mm. camera is used, which permits students who wish to purchase copies of screenings to use them for future study or entertainment. A special fee of $45 includes tuition and cost of materials used in the course. 1 credit. *Mr. Beal.*

105S. AN INTRODUCTION TO SCREEN ACTING. 1 credit. *Mr. Beal.*

110. INTRODUCTION TO STAGE DESIGN. An elementary course to acquaint the student with the vocabulary and mechanics of the stage and scenic studio. Lectures and laboratory work, including lighting, building, painting, the making of furniture, properties and scaled models. Discussion of

† In connection with this course, the student may, if he desires, have an individual voice recording made for analysis of voice and diction faults.

†105. AN INTRODUCTION TO SCREEN ACTING. This is not a course in motion picture technique, but a course intended to determine whether a student has screen possibilities. It will include acting before the camera, study of posture, bearing and carriage. Each student will appear in scenes and in at least one short feature length picture. A 16 mm. camera is used, which permits students who wish to purchase copies of screenings to use them for future study or entertainment. A special fee of $45 includes tuition and cost of materials used in the course. 1 credit. *Mr. Beal.*

105S. AN INTRODUCTION TO SCREEN ACTING. 1 credit. *Mr. Beal.*

current productions, styles in interior decoration, and exercises in elementary perspective as applied to the stage. Practical work with scenic tools will be featured in shop technique. 1 credit per semester. *Mr. Wade.*

150. RADIO DRAMATIC TECHNIQUES. Actual training in radio dramatizations. Projection of character representations by voice. 1 credit per semester. *Mr. Beal.*

160. RADIO PLAY WRITING. Students will be taught the technique of practical radio script writing. Special instruction will be given in writing original radio plays, adapting short stories, and preparing all kinds of radio continuity. Besides class lectures, there will be individual conferences with students. All continuities written by students will be tried out over the studio microphones. The instructor will use every effort to assist students to market any continuities of outstanding merit. 1 credit per semester. *Mr. Wheeler.*

160S. RADIO PLAY WRITING. 2 credits. *Mr. Wheeler.*

200. ONE-ACT PLAYS. Study of English, Irish, Continental and American one-act plays. A practical course in both acting and directing. Principles of stage technique will be stressed; stage turns, crosses, exits, entrances. Special lecturers. 2 credits per semester. *Mrs. Kay.*

*203. ADVANCED PANTOMIME. Advanced study of pantomime technique; individual analysis and correction of defects and mannerisms in bodily expression; lyric action; teaching methods and materials; rehearsals and class production of classical and modern pantomimes. Prerequisite: Course III-100. 2 credits.

204S. SUMMER APPRENTICE GROUP. Practical training in the arts and mechanics of production of stage plays. Principles of acting, character study, stage technique. All classes will be held on stage and in the auditorium of the Peabody Theater. The class work will consist of formal instruction and daily rehearsal under the director. The group is limited to 20 members. Two full-length plays will be

* Not offered 1938-1939.

cast, rehearsed, and produced publicly. Each member, therefore, will have opportunity to appear under professional conditions, before public audiences. Plays produced in the last three seasons were: "The Distaff Side", "Kind Lady", "Another Language", "Saturday's Children", "Charity Begins", and "Personal Appearance". 3 credits. *Mr. Shaw.*

210. Expressive Action. Posture, poise, and carriage; analysis of the parts of the body as dramatic agents; the body in character delineation and portrayal of emotion; exercises for the development of strength, freedom, ease, grace and rhythm of movement as a preparation for truthful, spontaneous bodily expressiveness in dramatic action; presentation of scenes from classical and modern plays for analysis of fundamental principles of physical activity, visual characterization and emotional expression. 2 credits per semester. *Mrs. Levillain.*

220. Stage Make-Up. A comprehensive and practical working knowledge of the art of theatrical make-up. Theory and practice; its relation to dramatic art and impersonation. 1 credit per semester. *Mr. Burnham.*

300. Laboratory Theater. Analysis and public production of various types of plays, ranging from children's theater presentations to melodrama and modern English and American comedies. 2 credits per semester. *Mrs. Kay.*

301. Motion Picture Appreciation. A brief history of motion pictures, their development as an art force, their purposes and limitations. Analytical study of current domestic and foreign films, attempting to appraise them in terms of cultural value as compared with amusement worth. 1 credit. *Mr. Beal.*

302. The Ballet as an Art Form. Historical and contemporary aspects; the possible future of the ballet movement. Relation of the ballet to drama, music, and the dance. Personalities who have made ballet history. 1 credit. *Mr. Beal.*

310. Scenery and Lighting. Actual problems in staging dramatic productions, stage managing, lighting, color,

and the making of scaled floor-plans and carpenter's drawings. Students will design, build, and paint scenery and serve as a stage crew in class productions. Design and construction of model settings. Lectures on the history of the physical stage, contemporary designers, European scenic innovations; discussions of the various graphic and plastic arts related to stage design. Color and freehand drawing. 1 credit per semester. *Mr. Wade.*

315. History and Theory of Gesture. The effect of modes and manners on gesture through the ages. Primitive movement; the Greek ideal of movement; the ritual element in movement; influence of the ballet. Austin's Chironomia versus Delsarte. The modern application of principles of movement in the theater of Russia, Germany, and America. Group and mass response, natural, stylized. Illustration in class by means of responsive drill. 3 credits. *Mrs. DuBuron.*

316S. The American Stage Today. A study of representative plays of our period. Special attention will be given to plot structure and production problems with some attempt at evaluation. The course is intended for those who desire reading and discussion, rather than a working dramatic knowledge, of a wide range of contemporary plays. 2 credits.

400. Comparative Drama. One yearly revival performance of early drama. Complete study of modern foreign productions. Analysis and criticism of dramatic projection from the mid-Victorian to the stylized German, French and Russian presentations today. One Greek drama will be publicly produced. Rehearsals and class productions of typical scenes. 2 credits per semester. *Mrs. Kay.*

403. History of the American Theater. A survey of our theater from its simple beginnings to its present complex organization. This course is designed to familiarize the student of drama with great personalities of the American theater—producers, playwrights, actors, actresses, managers—and their influence and contribution to the stage as we know it today. 2 credits. *Mr. Beal.*

404. Dramatic Criticism. The course will include lec-

tures upon the theory of dramatic criticism, together with practical work in criticising. Emphasis will be placed upon the actor's relation to the critic, and the critic's relation to the work of the actor or producer. An attempt will be made to show the value of a knowledge of the art of criticism as an aid to cultural development. 2 credits. *Mr. Beal.*

VII-340 and VII-440. COMMUNITY DRAMA PRACTICE TEACHING. [See Pages 50 and 52.]

# IV. History and Social Sciences

PROFESSOR McKINLEY, MR. DEMETER

## A. *GENERAL*

102. INTRODUCTION TO THE SOCIAL SCIENCES. An orientation course surveying the development of Western civilization from the viewpoints of anthropology, sociology, history, economics, and political science. Emphasis is laid on the acquisition of an elementary knowledge of methods and terminology in these fields as a foundation for further study. A prerequisite for advanced courses in the Department, except by special arrangement. 3 credits. *Mr. McKinley.*

*401. THE MAKING OF THE MODERN MIND. A study of the development of the religious, scientific, philosophical, economic, and political ideas and attitudes that differentiate the modern mind from that of the later Middle Ages. Emphasis is laid on the history and influence of modern science. Consent of instructor required. 3 credits.

*402. MODERN PROBLEMS IN THE SOCIAL SCIENCES. A seminar course in which each student makes an intensive investigation of a specific topic in history, economics, sociology, or government under the guidance of the instructor. The student reports his progress to the class at regular intervals for criticism and discussion and embodies the term's work in a written thesis. Consent of instructor required. 3 credits.

* Not offered 1938-1939.

## B. *HISTORY*

203. Classical Civilization. A study of the history and culture of ancient Greece and Rome, emphasizing those fundamental classical contributions to art, literature, philosophy, religion, law, and political theory which are essential to an understanding of modern thought and achievement in these fields. 3 credits. *Mr. McKinley.*

206. The Middle Ages and the Renaissance. A survey of the political and cultural development of Western Europe from Justinian to the eve of the French Revolution, with especial emphasis on the later Middle Ages and the Renaissance and Reformation. 3 credits. *Mr. McKinley.*

301. American History Since 1783. A survey of the political and cultural history of the United States from the close of the Revolutionary period to the present. 3 credits. *Mr. McKinley.*

302. Modern European History. A survey of the political and cultural history of the European states from the French Revolution to the present. 3 credits. *Mr. McKinley.*

*303. English History. A survey of the political and social history of England and the British Commonwealth from the Norman Conquest. 3 credits.

## C. *GOVERNMENT*

103. American Government. A study and appreciation of our political institutions. The rights, duties and privileges of American citizenship. 3 credits. *Mr. McKinley.*

*104. Parliamentary Law and Practice. This course offers a thorough and systematic study of parliamentary law and procedure, and prepares one to become an able presiding officer and skilled parliamentarian. Detailed instruction is given in the methods of organizing and conducting meetings. Every motion likely to arise in a meeting is treated as to its object and effect, when it can be made, whether it can be debated or amended, and what other motions can be made while it is pending. Actual experience in conducting meetings and applying the rules of order is embraced in the course.

* Not offered 1938-1939.

Amendments, committee work, privileged motions, points of order, appeal, nominations, elections, by-laws and other proceedings are fully treated. 3 credits.

*201. COMPARATIVE MODERN GOVERNMENT. A study of the political institutions and political ideology of the great powers of the contemporary world. 3 credits.

404. HISTORY OF POLITICAL THEORIES. A survey of political institutions and of the theories as to the nature and functions of political power from Plato to the present. The relation of political theory to philosophy, religion, jurisprudence, ethics, and economic trends. Consent of instructor required. 3 credits. *Mr. McKinley.*

## D. *ECONOMICS*

*205. PRINCIPLES OF ECONOMICS. An elementary course designed to develop an appreciation of the nature of contemporary economic and political problems. Foundations of our economic order; organization of production exchange; money and banking; trade and transportation; governmental functions; income and expenditures; distribution of wealth and income; labor organizations and proposed economic reforms. 3 credits.

*304. ECONOMIC HISTORY. A survey of the development of economic techniques and institutions from the beginning of the Industrial Revolution to the present. 3 credits.

## E. *SOCIOLOGY*

101. COLLEGE LIFE. Required orientation course for Freshmen. Designed to acquaint the student with the nature and objectives of college work and its possibilities as a preparation for life. 1 credit. *Mr. McKinley.*

*403. PRINCIPLES OF SOCIOLOGY. A realistic and objective approach to society and social problems. The nature and group structure of society; comparison of the more important theories about the phenomena of social change; the case method and statistical approach to social problems. Social ideals and social control; social pathology. 3 credits.

* Not offered 1938-1939.

# V. Physical Education

## ASSOCIATE PROFESSOR RIDDELL, MISS HAMILTON

†100. EDUCATIONAL GYMNASTICS. Posture training, marching, rhythmic marching, and simple floor exercises. In this course the student is taught first of all the meaning of correct postural balance as the foundation of all body work. Practice is closely related to the analysis of movement discussed in the course in anatomy. Effort is made to teach the meaning of localization of motor control. Required of Freshmen. 2 hours per week. No credit. *Miss Riddell, Miss Hamilton.*

‡101. ANATOMY AND HYGIENE. The skeleton and its articulations; muscular system; applied law of muscular activity as related to physical training. The hygiene of the circulatory system; digestion; nervous system. 3 credits. *Miss Riddell, Miss Hamilton.*

200. ADVANCED GYMNASTICS. A continuation of Course V-100. Advanced body work and rhythms. 2 credits per semester. *Miss Riddell.*

210. DANCING. The fundamentals of dance, including classical and modern forms. Limbering and balance exercises. Pre-requisite, Course V-100. 2 credits per semester. *Miss Riddell.*

300. COMMUNITY GAMES AND DANCES. Recreational material which will be useful in community leadership, either in playground or settlement work. Child rhythms, simple song dances and games progressing to folk and national dances and more highly organized games. 1 credit per semester. *Miss Hamilton.*

310. ADVANCED DANCING. Greek dance and rhythmic walking; foreign dances. Some experience in connection with

† Costumes for gymnasium and dancing *should not* be purchased before coming to the college, as a uniform is required. This is purchased through an agent of one of the Boston shops and measurements are taken at the college. Dancing costumes are made under the direction of the department of costume design.

‡ This course may be counted as fulfilling academic requirements for the A.B. degree. [See Page 20.]

public production of class plays. Presupposes Course V-210 or its equivalent. 2 credits per semester. *Miss Riddell.*

320. FENCING. The fundamental positions and some of the movements of defense and attack. 1 credit per semester. *Miss Riddell.*

400. INDIVIDUAL SPORTS AND EXERCISE. For seniors who wish to carry on work for personal development. 1 credit per semester. *Miss Hamilton.*

410. DRAMA DANCES. Analysis of rhythm, composition and choreography. Original work. The dramatic idea embodied in dance forms. Participation in dance drama. 2 credits per semester. *Miss Riddell.*

420. ADVANCED FENCING. A development of Course V-320. 1 credit per semester. *Miss Riddell.*

III-302. THE BALLET AS AN ART FORM. [See Page 40.]

VII-410. TEACHING METHODS IN PHYSICAL EDUCATION. [See Page 52.]

# VI. Psychology

PROFESSOR ROBBINS, DEAN HIGGINS, ASSOCIATE PROFESSOR DuBURON, DR. HANSEN

## A. *GENERAL*

301. GENERAL PSYCHOLOGY. General empirical psychology from a thoroughly modern point of view. Emphasis on human dynamic psychology and problems of personality and human nature. A survey of systematic and experimental psychology. Purposivism and behaviorism contrasted. Applications of psychology to individual education and development. 3 credits. *Mr. Hansen.*

410. READINGS IN ADVANCED PSYCHOLOGY. Independent reading and an intensive study of some one phase of the field of psychology of special interest to the student. Open only to seniors approved by the instructor. Credits to be arranged. *Dean Higgins.*

441S. MENTAL HYGIENE. This course is designed to aid parents and teachers in understanding the principles of mental

hygiene in children. Both the social and physical factors involved in personality development in childhood and adolescence are discussed. Although the course deals with abnormalities and behavior problems it also deals with the development of the normal child. 2 credits.

442S. PSYCHOLOGY OF SPEECH. The physiological basis and genetic development of vocal expression in human development, with application of effective speech techniques to the practical problems of influencing human behavior. 2 credits.

512S. ABNORMAL PSYCHOLOGY. A description and explanatory study of abnormal behavior, with special attention to the bases for this behavior and to methods of overcoming and preventing its development. 2 credits.

VII-302. EDUCATIONAL PSYCHOLOGY. [See Page 50.]

VII-450. TESTS AND MEASUREMENTS. [See Page 52.]

## B. *LALOPATHOLOGY*

420. INTRODUCTION TO CLINICAL TECHNIQUE. Designed for parents and teachers who wish to help their children or their students who are handicapped with speech defects. Prevention of speech defects, ways of making recitations less embarrassing. Study of the different instruments and practice material used in local speech clinics and training in their use. A comparative study of different methods of correcting such speech defects as delayed speech, cluttering, foreign dialect, lisping, cleft-palate speech, and stuttering, and observation of their correction in local speech clinics in addition to classroom recitation. 1 credit per semester. *Mr. Robbins.*

420S. INTRODUCTION TO CLINICAL TECHNIQUE. 2 credits. *Mr. Robbins.*

430. CLINICAL PRACTICE. Open only to those who have taken Course VI-B-420 or its equivalent. Practical experience in correcting all types of speech disorders in local clinics under the supervision of the instructor. Each student will be required to write one complete and one abridged

case history. Students can be accepted for more than one credit only to the capacity of the clinics. Credit hours to be arranged. *Mr. Robbins.*

430S. CLINICAL PRACTICE. 2 credits. *Mr. Robbins.*

440. DRAMA AS AN AID TO SPEECH REHABILITATION. How to select and coach suitable plays for children of all ages who have speech defects which make them too self-conscious to speak in public. Students will be taught how to give speech defectives a sense of security in social situations by coaching them in pantomimes, skits, short plays, and story telling at speech clinics, and by producing these programs before audiences. 1 credit per semester. *Mrs. DuBuron.*

440S. DRAMA IN SPEECH REHABILITATION. 2 credits. *Mrs. DuBuron.*

500. SPEECH PATHOLOGY. Required of all students who plan to enter the field of speech correction and open only to those who are taking Course VI-B-420 or who have had its equivalent. A knowledge of Phonetics and of Mental Hygiene is recommended. Classification of disorders of speech: causes of speech disorders; differential diagnosis of speech disorders; a comparative study of the most up-to-date methods of correcting all types of speech disorders—mutism, foreign dialect, lisping, stuttering, aphasia, and speech disorders which accompany diseases of the nervous system; organization of speech correction classes in public school systems. 1 credit per semester. *Mr. Robbins.*

500S. SPEECH PATHOLOGY. 2 credits. *Mr. Robbins.*

501S. STUTTERING. Open only to students who have taken, or who are taking, Course VI-B-500. Comparison of the many theories that have been advanced concerning the cause of stuttering. A critical study of some thirty different methods employed to correct stuttering. Each student will be required to make a comprehensive study of his own personality with a view to discovering and overcoming those slight defects which he must help his students to overcome. 1 credit. *Mr. Robbins.*

502S. Aphasia and Allied Disorders. Open only to students who have taken, or who are taking, Course VI-B-500. A comparative study of the different theories which account for aphasia; symptoms of the different types of aphasia; diagnostic tests for aphasia; re-education of aphasics. 1 credit. *Mr. Robbins.*

503S. Defects of Voice. An advanced course open only to students who have passed Course VI-B-500 with grade of A or B, dealing primarily with the anatomy and physiology of all organs concerned with vocal production and voice quality; the neuromuscular basis of speech; the laws of music and physics which apply to the human voice; how shapes of cavities and hardness of surfaces change vowels and vocal quality; imitation vs. the physiological approach in teaching; classification of disorders of voice-quality; cause and correction of defects of voice quality. 2 credits.

504S. Social Case Work. Principles in social case work which apply to speech workers. Case histories, what to include and what to exclude; how to visit homes and schools without antagonizing parents and teachers; how to judge reliability of conflicting statements. 1 credit.

505S. Experimental Method in Speech Pathology. A critical study of several outstanding research experiments in the field of speech pathology; use of statistical methods in making reports. Students will undertake independent research under supervision of the instructor. 2 credits.

506S. Remedial Reading. A study of the physiological and psychological bases for reading difficulties, methods of diagnosis and treatment. 2 credits.

510. Advanced Clinical Practice. Open only to students who have taken Course VI-B-430 and who receive the consent of the instructor to take this course. Practical experience in diagnosing and correcting all kinds of speech disorders in local speech clinics, and supervision of student teachers at clinics. Credit hours to be arranged. *Mr. Robbins.*

I-B-230. Phonetics. [See Page 31.]

VII-310. Teaching Methods in Voice. [See Page 50.]

# VII. Education

DEAN HIGGINS, PROFESSOR KENNEY, PROFESSOR KAY, PROFESSOR RIGBY, ASSOCIATE PROFESSOR RIDDELL, ASSOCIATE PROFESSOR SHAW, ASSISTANT PROFESSOR CONNOR, DR. HANSEN

301. PRINCIPLES AND METHODS IN EDUCATION. Objectives in education; the study of the curriculum. Examination of current educational movements. The recitation; program making; discipline; motivation; tests; teaching techniques. 3 credits. *Mr. Hansen.*

302. EDUCATIONAL PSYCHOLOGY. Open to those who have completed Course VI-301. The development of healthy emotional attitudes through mental hygiene. The child's innate capacities and their development. Individual differences, influences of heredity and environment on development, psychological testing and experimentation. Genetic and adolescent psychology. Retarded, abnormal and psychopathic child studies. 3 credits. *Mr. Hansen.*

310. TEACHING METHODS IN VOICE. Emphasis on the application of the principles of vocal technique in practical voice building for the student of oral expression. How to approach the correction of the commonest faults and defects of speech in the classroom. Study of the problems of hesitancies in speech. The physiology of the vocal organs. Reviews, written reports and discussions of current and standard writings on vocal methods. 1 credit per semester. *Mr. Kenney.*

340. COMMUNITY DRAMA PRACTICE TEACHING. The course in Community Drama includes one period of lecture work or class demonstration and two hours of laboratory work in neighborhood centers. The nature of the laboratory work will be determined by the ability and needs of each student. Survey of conditions in neighborhood and community centers. Study of methods of approach, club organization and development. Value of special plays, stories, oral dramatics and technique for use in Community Drama.

Study of the technique of Community Drama and its application to camps, churches, schools, and neighborhood centers. Choice and adaptation of material, interpretation and production. 2 credits per semester. *Mrs. Kay.*

402. HISTORY OF EDUCATION. Educational theories and systems from antiquity to the present day; the principal educators of each period; the influence of social and political conditions on education; educational aims and values; themes. 3 credits. *Mr. Hansen.*

403. TEACHING METHODS IN INTERPRETATION. Theory course in the pedagogic principles of the Evolution of Expression. Aims and methods of teaching literary interpretation in grade and high schools. Organizing the course; lesson plans and course outlines. Observation and controlled practice teaching. Prerequisite, Course I-A-100, or permission of instructor. 3 credits. *Mr. Connor.*

404. TEACHING METHODS IN HIGH SCHOOL ENGLISH. A comprehensive survey of materials and methods used in teaching the high school course, and planning the curriculum in English. 3 credits. *Mrs. Rigby.*

405. HISTORY OF SPEECH EDUCATION IN THE UNITED STATES. A survey of the history of speech education from Colonial days to the present time. Special attention will be given to the comparative methods of speech education as presented by outstanding teachers and schools of speech. 3 credits. *Mr. Shaw.*

405S. HISTORY OF SPEECH EDUCATION IN THE UNITED STATES. 2 credits. *Mr. Shaw.*

406. TEACHING METHODS IN SPEECH. Organization of fundamental courses for high school and college; preparation of the teacher; department organization; textbooks and aids in teaching. The various phases of instruction in speech, including public speaking, debating, interpretation and dramatics, together with the tools of speech, are correlated to meet the needs of secondary schools as well as colleges. 3 credits. *Mr. Shaw.*

406S. TEACHING METHODS IN SPEECH. 2 credits.

410. Teaching Methods in Physical Education. The aim of this course is to give the student a general survey of the field of Physical Education, to discuss program planning, and to analyze movements. There is also some practice in teaching. 1 credit per semester. *Miss Riddell.*

420. Practice Teaching in Secondary Schools. Practice teaching is open only to seniors and to graduate students. Prerequisites are Courses VII-301 and VII-302, and a special methods course in the subject in which the practice teaching is done. Credits to be arranged. *Dean Higgins.*

440. Advanced Community Drama Practice Teaching. Advanced study of the technique of Community Drama and its application to camps, churches, schools, and neighborhood centers. Special problems in play producing. Choice and adaptation of material. Production by the student director of one-act plays of different periods, styles and types. Organization of communities for masque or pageant production. Study of the masque, the pageant, and the festival in relation to the community development. Little Theater and Civic Theater productions. Study of folk plays. 2 credits per semester. *Mrs. Kay.*

450. Tests and Measurements. A study of intelligence, achievement and aptitude tests, their significance and use in classification, diagnosis and guidance. Open only to a few seniors selected by the instructor on the basis of past work in education. Credits to be arranged. *Dean Higgins.*

450S. Tests and Measurements. 2 credits.

# VIII. Modern Languages

PROFESSOR PARKHURST, ASSISTANT PROFESSOR LEVILLAIN

## A. *FRENCH*

100. Elementary French. Emphases: Reading; correct talking and thinking in French. (a) Reading for speed, pleasure, comprehension. About 200 pages of idiomatic French prose, with some poetry. Very little translation; much

transposition and paraphrasing; study of synonyms. (b) Talking and thinking. Word-study and conversation. Poetry memorized. Paraphrases and simple resumés of work read, both oral and written. (c) Grammar: First semester, confined to that demanded by reading and paraphrasing; second semester, more constructive analysis of main principles. 3 credits per semester. *Mrs. Levillain.*

200. INTERMEDIATE FRENCH. Survey of French literature from its origins to the middle of the 18th century. Emphases: Reading; oral reports and discussions; written compositions and reports. (a) Reading, in class, of selections from various representative works. Extensive reading outside of class, of lives of authors considered, their styles, and some further selected works. (b) Oral and written reports on extensive reading. Also, lectures by professor. All work, reading, oral, or written, intensive or extensive, is done in French. (c) Continued study of constructive grammar. 3 credits per semester. *Miss Parkhurst.*

*300. FRENCH DRAMA. Development of the drama, with special reference to influences from, and on, other lands. Special study is also made of the schools of French literature. Reading, both intensive and extensive. Oral and written reports. Particular attention is given to style form, in writing; and to diction and "chant" in speech; further study of phonetics and grammar, for these purposes. Alternates with Course VIII-310. 3 credits per semester.

310. FRENCH LITERATURE OF THE 18TH AND 19TH CENTURIES. Special study of literary and sociological influences, and of literary schools. Reading, both intensive and extensive. Oral and written reports, lectures and discussions. As in VIII-300 particular attention is given to style, form and diction, with the study of phonetics and grammar demanded by such work. Alternates with Course VIII-300. 3 credits per semester. *Miss Parkhurst.*

400. EXTENSIVE FRENCH READING. A careful, semi-research, seminar study of contemporary French literature

* Not offered 1938-1939.

and thought; a comparative study of the various schools of French literature, especially in relation to the thought of their periods in France and elsewhere; or an intensive consideration of some particular form of French literature, as a development. 3 credits per semester. *Miss Parkhurst.*

## B. *ITALIAN*

120. ELEMENTARY ITALIAN. Reading, talking, thinking in Italian. Much poetry read and memorized for comprehension and diction, with special attention to word-study and phonetics. Paraphrasing and transposition rather than translation. Simple grammar to cover needs. Offered alternate years. 3 credits per semester. *Miss Parkhurst.*

220. INTERMEDIATE ITALIAN. Intensive study of grammar and diction, with oral and written work for form as well as for grammatical correctness. Rapid reading, with resumés and paraphrases, of selected works of such authors as D'Annunzio, Chiesa, de Amici, Pascoli, Goldoni. 3 credits per semester. *Miss Parkhurst.*

*320. ITALIAN LITERATURE. A continuation of the work of Intermediate Italian but with a much wider literary scope; and with particular attention to the lives, styles and influences of the authors studied. 3 credits per semester.

*420. ITALIAN DRAMA. A seminar course on the Italian Drama, particularly in its influence on the various periods of the French Drama. 3 credits per semester.

## C. *GERMAN*

140. ELEMENTARY GERMAN. Reading for speed, comprehension, pleasure. Paraphrasing and word-study rather than translating. Special attention to phonetics. Grammar: Regular verb-forms, modal auxiliaries, usual irregular verbs, all types of case forms and uses, simple principles of sentence formation. 3 credits per semester. *Miss Parkhurst.*

240. INTRODUCTION TO GERMAN THOUGHT. A study of German thought, through German writings, with discussions and oral and written reports and resumés. Reading, in class,

* Not offered 1938-1939.

of Vesper's *Luther's Jugendjahre*, Gaede's *Goethe*, and Hubben's *Die Deutsche Jugendbewegung*. Special attention to form and style, with intensive grammar as needed. 3 credits per semester. *Miss Parkhurst.*

340. GERMAN LITERATURE. A general survey of German literature, with selections from representative authors, and study of their lives and works. Much outside collateral reading, with oral and written reports in class. 3 credits per semester. *Miss Parkhurst.*

*440. ADVANCED GERMAN. A seminar course. Special intensive study of the German drama, or the German novel, especially in relation to similar literature of other lands. 3 credits per semester.

# IX. Philosophy and Religion

PROFESSOR GRAY-SMITH, PROFESSOR SOUTHWICK, DR. OSGOOD

102. FOUNDATIONS OF CHARACTER. A study of ethical ideals. Classical theories of virtue. Principles of character rating. 1 credit. *Mr. Gray-Smith.*

104. BIBLICAL HISTORY. A series of biographical studies of key-persons in the Old and New Testaments. Personal, historic contributions to our common religious heritage. The lectures will be given successively by the ministers of the Back Bay churches. 2 credits. Directed by *Dr. Osgood.*

201. LOGIC. Classification of terms, propositions, and the valid forms of syllogistic reasoning with their bearing upon the detection of fallacies. The general method and the presuppositions of modern science. 3 credits. *Mr. Gray-Smith.*

202. PHILOSOPHY OF THE CHRISTIAN RELIGION. Religion and science. The nature and function of religion. A brief survey of Christian origins and scriptures. Contemporary Christianity. 3 credits. *Mr. Gray-Smith.*

301. ETHICS. History of the idea of the good; pleasure, social happiness, ideals, progress, self-realization. Moral

* Not offered 1938-1939.

problems of the modern world. Postulates of morality. 3 credits. *Mr. Gray-Smith.*

302. AESTHETICS. The meaning of beauty; subjective and objective standards of criticism. The aesthetic experience and its sundry types—the tragic, the comic, the sublime. The characteristics of the major arts—dance, architecture, sculpture, painting, poetry, music—and their inter-relation. 3 credits. *Mr. Gray-Smith.*

*303. COMPARATIVE RELIGIONS. Study of the moving forces of the great religions of Egypt, Babylonia, India, China, Persia, Greece, Rome, Arabia, Palestine. The modern world in its attitude toward religious motives and meanings. 3 credits.

401. THE INFLUENCE OF PHILOSOPHY ON CIVILIZATION. A summation of the service of philosophy to our lives. The idealism of Plato and the scientific mind of Aristotle. Significant formative influences in succeeding ages: religion in medieval thought; orientalism in the Renaissance; corrective value of Voltaire; novum organum of Bacon; educational influence of Herbert Spencer. 3 credits. *Mrs. Southwick.*

*403 INTRODUCTION TO PHILOSOPHY. The reflective attitude and the motives stimulating it; the major issues that result, and the attempts of representative philosophers to meet them. 3 credits. *Mr. Gray-Smith.*

* Not offered 1938-1939.

# Summer Session, 1938

July 5—August 12

ASSOCIATE PROFESSOR GROVER SHAW, *Director*

A notable feature of the summer curriculum is the complete course in correction of speech disorders which may be completed entirely in four summers of study, or less if advanced credits are presented. Requirements for this course are 30 semester credits, followed by a thesis. This department is open to college graduates, teachers in service, parents and other qualified adults. Students holding Bachelor's degrees will be granted a special Certificate in Speech Correction at the completion of requirements. The work will include class instruction, mental tests, clinical practice at the Massachusetts General Hospital and at other centers, and original research, all conducted on the level of graduate study. Professor Samuel D. Robbins, Secretary of the American Speech Correction Association, is in charge of this department.

The session of 1938 offers also a Summer School of Broadcasting with courses in the technique of microphone practice, radio writing and radio voice. These are under the direction of Arthur F. Edes, program director of Station WEEI, Boston.

Special courses both in screen and stage training will be offered. One will include screen tests and an opportunity to appear in a short feature-length film. In the other, which will be given on the stage of a Boston theater, plays will be produced before Boston audiences.

In addition to these specialized departments a gen-

eral program of speech education is offered, including courses in Phonetics, Choric Verse, Vocal Technique, Public Speaking, Platform Art, Literary Interpretation, Methods of Teaching Speech, and Shakespeare.

Subjects completed in the Summer Session may be credited in the regular course toward degree requirements. Credit is allowed only for complete units.

Advanced courses are offered, and studies are so arranged that those who attend during successive summers may follow a progressive program and enter upon new work from year to year.

Boston is a Mecca for summer visitors; its places of historic interest, its libraries and museums, its literary associations, its beautiful suburbs, its refreshing sea breezes, and the varied attractions of its harbor excursions bring thousands of pilgrims from all parts of the country. A definite program of sightseeing and week-end trips for Emerson summer students is announced at the opening of the term.

Dramatic amusements and social events have also their place. Interpretative recitals are often given by faculty members and members of the dramatic classes present plays.

For further information and special catalogue address the Director of the Summer Session.

## Saturday and Evening Courses

Teachers and other qualified students who wish to enroll for study on Saturday mornings will find a variety of subjects, both elementary and advanced. The Saturday classes will open October 1.

Classes in the evening division will open Monday evening, October 3, for a term of fifteen weeks.

All Saturday and evening courses offer degree credit. A special bulletin describing the extension courses offered in 1938-39 will be sent on request.

## Accreditation and Preparation for Teaching

Emerson College is permitted under legislative act to confer the degrees of Bachelor of Arts and Bachelor of Literary Interpretation. Its graduates are teaching in the public schools of Massachusetts.

Emerson College is on the approved list of the Boston School Committee.

The College Placement Bureau secures each year appointments for graduates as teachers of English, speech, drama, and physical education in schools and colleges all over the United States and Canada. Agencies and institutions desiring teachers will be put in communication with eligible candidates on application to the Placement Bureau.

## Other Vocations

Next to teaching, probably some form of social service or dramatic leadership attracts the largest number of graduates. Many are engaged in the radio profession. Some turn to stage or platform; others to journalistic or creative writing. Even in business, Emerson graduates make contributions as educational directors or personnel workers in large stores or industrial plants.

# Health

The Department of Physical Education functions to protect and improve the health of students throughout the entire course as well as to give instruction in the knowledge and development of the human body.

Physical training classes are held in a fully equipped, modern gymnasium.

Medical and physical examinations and photographic recordings of posture are given to every student at frequent intervals during the four years. Such examinations serve to discover any defects which may be injuring the student's health, and expert advice is given as to proper care. Emphasis is placed on correct posture as the basis of good health, and corrective exercises are given in the regular gymnasium courses.

The study of body mechanics and problems of hygiene, required of all Freshmen, helps the student to better understand her own body; and the various courses in dancing and gymnasium are aids to grace and vigor. The health report forms part of the student's permanent record.

# Library

The Emerson College Library aims to provide books for study, supplementary to the individual texts adopted for the various courses, and also books for recreational reading. It is both a reference and a loan library, with direct access to the shelves, and is in charge of a trained librarian. Library hours are

Monday to Friday from 9 to 5, and Saturday from 9 to 1.

The library has had many generous donations. Chief among these are the Walter Bradley Tripp Collection of nearly one thousand volumes, specializing in drama and other literature; the Henry Lawrence Southwick Loan Collection, specializing in the speech arts; and the George Brinton Beal Theater Collection of over one thousand volumes on the stage, including dramatic history and criticism. The Beal collection is now kept as a unit in the Browsing Room. The Charles Winslow Kidder Collection is a recent accession.

Early in the fall, the librarian instructs the Freshmen in the use of the College Library. She also conducts them through the Boston Public Library, showing them how to use the catalogue, reference and other departments. The Public Library contains more than a million volumes and, since it is situated only a few blocks away, its resources are easily accessible to Emerson students.

## Religious Activities

Devotional exercises are held regularly during the college year in the Leslie Lindsey Memorial Chapel, under the leadership of the college chaplains. Prominent clergymen of Boston are invited to address the students at these exercises. Carol singing and a Nativity Play celebrate the Christmas season. Three religious societies exist in the student body.

# Tuesday Lecture Course

1937-38

REV. NEWTON FETTER
College Education and the Control of Power

PAUL BAUGUSS
The Development of Community Music

DR. CHARLES E. PARK
Religion in the Active Mood

REV. HAROLD RUOPP
Founder's Day Address

DR. PALFREY PERKINS
God's Ways

ELLA MUNSTERBERG
Leonardo da Vinci

REV. CARL HEATH KOPF
Navigating Life's River

DR. EDWARD HOWARD GRIGGS
A Philosophy of Life for the Present Age

# Public Dramatic Productions

In addition to the plays presented weekly for class analysis in the drama study courses, the following plays and pantomimes have been presented by the Public Productions Committee during the past year to general public audiences. The plays have been chosen to offer as wide a variety as possible in acting techniques, and in scenic and costuming problems.

Full length plays: *The Tempest*, Shakespeare;

*Swords,* Sydney Howard; *Call It a Day,* Dodie Smith; *Peter Pan,* J. M. Barrie; *Hazel Kirke,* Steele MacKaye; *Conversation Piece,* Noel Coward; *Stage Door,* Ferber and Kaufman.

One act plays: *Red Queen, White Queen,* T. B. Morris; *Husbands Supplied,* Falkland Parry; *Twenty Minutes on a Street Corner,* Beatrice Major; *Cards on the Table,* Vernon Sylvester; *The Wish Shop,* Harold Brighouse; *Fortune and Men's Eyes,* Josephine Preston Peabody; *The Crowd,* Helen Gordon; *Murder Trial,* Sydney Box; *Birthday of the Infanta,* Oscar Wilde; *And So to War,* Joe Corrie; *Hands Across the Sea,* Noel Coward; *Lure,* A. J. Talbot; *Slow Curtain,* Sydney Box; *Romeo and Juliet—High Speed Shakespeare,* H. C. G. Stevens; *On a Park Bench,* Essex Dane; *The Duchess Says Her Prayers,* Mary Cass Canfield; *The Play Goers,* A. W. Pinero; *The Nativity,* Rosamond Kimball; *Nettie,* George Ade; *Brains,* Martin Flavin; *The Still Alarm,* George Kaufman.

Pantomimes: *Resurrection, Mardi Gras Caprice, Pierrot Petulant,* by members of the Sophomore Class; *Mistress Bluebeard,* adapted by Adèle Dowling Levillain from *Barbe Bleuette,* Raoul de Najac.

## Southwick Recital Course

In order to afford the students of Emerson College, as well as the Boston public generally, an opportunity to hear great dramatic masterpieces read by outstanding interpreters of dramatic literature, Dr. Henry Lawrence Southwick founded, in 1900, the Southwick Recital Course. This course, the

first of its kind in Boston, has continued in unbroken succession for thirty-eight years. In order to stimulate and assist students of dramatic interpretation, proceeds from the course are offered as the Southwick Recital Scholarship. This is conferred, when and if merited, upon a member of the student body whose public work warrants recognition. During the past season the following programs were presented:

THE DOVER ROAD ..... JOSEPH E. CONNOR
AN EVENING OF POETRY READINGS .....
..... WILLIAM HOWLAND KENNEY
DAYS WITHOUT END ..... GROVER SHAW
THE ROMANTIC AGE ..... MARJORIE STACKHOUSE

## Emerson Publications

The *Emerson Quarterly* is a professional magazine devoted to the interests of teachers of oral subjects. It brings discussion and descriptions of what is happening in the field of speech and reviews of newest texts. Those interested in dramatics, stagecraft, public speaking, dancing, poetry, diction, or literary interpretation will find in the *Quarterly* informative and helpful articles from leaders in these fields. Four numbers are issued during each scholastic year. Subscription $1.00. [See page 89.]

The *Alumni Bulletin* chronicles the activities of Emerson graduates.

The *Emerson College News* records the various student activities. Both are sent free to graduates and friends of the college.

# Endowments, Funds, Scholarships and Prizes

Loyal and generous friends and alumni of Emerson College are constantly adding to its invested funds. These funds are held for the general purposes of the college or for special purposes indicated by donors, and are classified as follows:

### UNRESTRICTED ENDOWMENT FUNDS

The principal of these funds is invested and the income is available for any needed purpose of the college as voted from time to time by the Finance Committee of the Trustees. Among such funds are:

Entertainment Service and Commission Contribution Fund.

Founder's Day Fund.

All gifts to the permanent funds of the college will be carried as unrestricted endowment funds unless the terms of the gifts indicate that they should be entered in some other category.

### GENERAL ENDOWMENT FUNDS

The principal of these funds is permanently invested and the income is available for any needed purpose of the college as voted from time to time by the Trustees; any income unappropriated in any year to be added to the principal. Such a fund is the

Hallie Gelbart Reynolds Bequest.

### BUILDING FUNDS

Both principal and income are invested and accumulated, and the funds are used only for the purchase or other capital expenses (but not for main-

tenance) of college buildings or real estate. Among such funds are:

Endowment Association Building Fund.
William E. Chase Fund.
D. C. Trondsen Fund.
Jessie Eldridge Southwick Fund.

### SPECIAL ENDOWMENT FUNDS

Unless otherwise provided, the principal of special endowment funds is to be permanently invested and the income is to be used as directed by the donors, or if not used is to be added to the principal.

The Lucille Hicks Loan Fund.

For loans to assist worthy students.

The Alice White DeVol Fund.

For purchase of books for library, or payment of other expenses necessarily incident to the maintenance of the college library.

### SCHOLARSHIPS AND PRIZES

#### Awards, 1937

The Charles Wesley Emerson and Susie Rogers Emerson Scholarship, established from the estate of Mrs. Charles Wesley Emerson in memory of her husband, the founder of Emerson College. (Virginia Mackay, Melrose).

The Charles Winslow Kidder Scholarship, established by Mrs. Charles Winslow Kidder in memory of her husband who was for twenty-five years Registrar of Emerson. (Phyllis Kershaw, Southbridge).

The Proctor Scholarship, established by Lydia Ellen Phoenix, '91. (Geraldine Frasure, Sherburne, N. Y.)

The Southwick Recital Scholarship, established by

Dr. Henry Lawrence Southwick from the proceeds of the Southwick Recital Course which was founded by him in 1900. This scholarship is awarded, when and if merited, for excellence in public dramatic interpretation. (Norma Pollard, Methuen).

The Chinese Friendship Scholarship, established by vote of the Board of Trustees to promote friendship and understanding between the students of this country and of China. (Not awarded).

The Issachar Hoopes Eldridge Citation, with or without stipend, established by Dr. Henry Lawrence Southwick in memory of Issachar Hoopes Eldridge, for 19 years Treasurer of Emerson, and awarded for character and service. (Louise Mace, Springfield).

The High School Contest Scholarship, established by vote of the Trustees and offered to any winner of an inter-high school public speaking or dramatic contest in which three or more high schools participate. (Anna Hawkins, Laconia, N. H.; Frances Patricia Doyle, Portland, Ore.).

The Henry Lawrence Southwick Scholarship, established by Dr. Henry Lawrence Southwick in his lifetime and awarded to a young man student for character, loyalty, and constructive influence. (Robert Reifsnider, Plainfield, N. J.).

The Phi Mu Gamma Scholarship, established by Phi Mu Gamma sorority and awarded to a member of the Senior class. (Willard Stanewick, Norwood).

The Walter Bradley Tripp Memorial Scholarship, established by the Menorah Society in memory of Walter Bradley Tripp, for 25 years a member of the Emerson faculty. (Gertrude Zang, Dorchester).

The Emerson Club Scholarships, awarded by approved alumni clubs to properly qualified candidates from their districts. For information regarding location of the clubs, see pages 73-77. (Hartford Club: Bernice Lynch, Meriden, Conn.; Boston Club: Blanche Olive Farnam, Medford, Mass.; New York Club: Barbara Christie, Hempstead, L. I., N. Y.; Rhode Island Club: William David Crockett, Westerly, R. I.; Washington Club: William Ackley, Westminster, Md.; New Haven Club: Achille Riello, New Haven, Conn.; Central New York Club: Marguerite Slocum, Syracuse, N. Y.; Northeastern Pennsylvania Club: Helen Palupes, Pittston, Pa.).

The President's Prize, established by President Harry Seymour Ross, awarded to a member of the graduating class who "in character, personality, and quality squares with the Emerson ideal." (Lyda Cryder, Medford).

The Gertrude Binley Kay Community Drama Prize, established by Mrs. Gertrude Binley Kay for excellence and leadership in community service. (Not awarded, 1937).

The Elsie Riddell Posture Ribbon, established by Miss Elsie Riddell and awarded to a member of the student body whose improvement in general posture and carriage is most marked. (Dorothy Rankin, High Point, N. C.).

The honor of May Queen is conferred by vote of the faculty and the Student Government Association on a member of the Junior class according to the Old English tradition of "ladyhood." (Ruth Colby, Malden).

# Tuition Expenses

Tuition must be paid in advance. Students are not allowed to enter classes until term bills are paid. The scholastic year is divided into two semesters of seventeen weeks each.

| | |
|---|---|
| Matriculated students | |
| *Semester tuition (for 17 semester credits) | $180.00 |
| Additional semester credits, above 17, per semester hour | 10.50 |
| †Non-matriculated students | |
| Tuition, per semester credit | 12.00 |
| Evening Division | 10.00 to 40.00 |
| Summer Session, per semester credit | 12.00 |

FEES AND CHARGES

| | |
|---|---|
| Matriculation fee (on entrance) | 10.00 |
| Fee for late registration (after Oct. 1) | 3.00 |
| Diploma fee | 10.00 |
| Room deposit | 10.00 |

(For boarding students see below.)

# Residence Expenses

Prices of room and board for thirty-four weeks range as follows: $500, $550, $600, $650. (Board is estimated at $7.00 per week.) These charges in-

* From this fee there is a deduction of $10.50 per semester credit in the case of students carrying less than the 17 credits to which this semester tuition fee entitles them.

† A matriculated student is one carrying ten or more credits per semester. A non-matriculated student is one carrying from one to nine credits per semester.

clude all expenses for furniture in room, heat, light, and white muslin curtains and a pillow; but do not include couch covers, puffs, blankets, bed-linen, towels, laundry or lunches. There are lunch rooms near the college buildings where lunches may be purchased during the week. An average estimate of $10 per month should cover the cost of luncheons.

*Board and room rent are payable by the semester in advance. Payment is due on the day of the opening of the semester (page 6). No refunds for less than half a semester absence occasioned by illness.*

The student may not come to the dormitory before the Friday previous to registration day as fixed by the college catalogue (page 6). The first dinner will be served on Friday night. The dormitory will be closed during the Christmas and Spring vacations.

Every application for a dormitory reservation must be accompanied by a ten dollar ($10) deposit (see page 69); otherwise it will not be registered. If application is not accepted the amount of deposit will be refunded. This deposit will be credited on the total dormitory payment. Applications will be filed in the order of their receipt. Assignments will be made during the month of May, but applications will be considered later if vacancies exist.

*Any applicant giving up assignment later than September 1 will be held responsible for her reservation for the first semester. Any student giving up a reservation after the opening of a semester will be held responsible for the payment of room and board for the semester, less allowances for board established in the college catalogue. (See Page 69.)*

Reservation fee will not be refunded to a student to whom an assignment has been made unless notice of withdrawal is given to the college before August 15.

# General Regulations

A definite educational purpose on the part of all students is assumed. The college traditions stand for moral responsibility and earnest co-operation. The regulations are few and fundamental. No student will be received who fails to submit satisfactory letters certifying to his moral character. Any student who neglects the work of his class, or who fails to comply with the regulations of the college, or whose presence and influence are considered harmful to the institution, may be excluded at any time. In case of required withdrawal, no money will be refunded.

All regular students, except those residing at home, will be required to live in the college residence unless special exception is allowed by the Dormitory Committee previous to the opening of the scholastic year.

Every regular and special student, upon entering, is required to matriculate and submit his choice of studies for approval.

After registration, which is required of all students at the beginning of each scholastic year, each student must submit his registration slip to the Bursar and pay his tuition. Tuition paid for instruction which a student, because of illness, has not received will stand to the credit of said student until he is able to return and re-enter the classes. *Students will be charged for all courses in which they have registered unless notice in writing is made to the Registrar's office.*

Written examinations and other tests of proficiency will be given in all departments during each semester.

The college offices are open every day during the year, Sundays and holidays excepted, at 9 a. m.

No students are permitted to take part in or visit classes other than those in which they are scheduled.

Students who desire medical advice should apply to the Director of Physical Education who will direct them to reliable doctors for consultation.

Conferences between the Dean and representatives chosen by the several classes and student organizations will be arranged each term, in order that matters of interest to the students may be brought formally or informally before the officers of the college for consideration, and the heartiest co-operation secured between the student body and the faculty. Nineteen organizations, including the student government association, classes, clubs, religious societies, sororities and a fraternity, contribute to the student life of the college.

All books and stationery may be secured in the college bookstore. No charge accounts may be carried in the bookstore.

Parents and friends are cordially welcomed as visitors to the college at any time.

Students who are obliged to withdraw before the end of the eleventh week of the semester may, on the approval of the Dean and the Treasurer of the College, receive a partial refund of the tuition fee paid. After deducting the matriculation fee and cost of materials used in laboratory work, the refund may be made according to this schedule:

| *Withdrawal notice filed and approved within* | *Refund* |
|---|---|
| Two weeks | 80 per cent. |
| Four weeks | 60 per cent. |
| Seven weeks | 40 per cent. |
| Eleven weeks | 20 per cent. |
| After eleven weeks | No refund. |

To qualify for a refund, the student must file in the Dean's office a written notice of his intention to withdraw at least five days in advance of the date of withdrawal, stating the reason why such withdrawal is necessary.

# Alumni Association

Joseph E. Connor, '21, *President*
Jessie E. Southwick, '85, *Vice-President*
Jeanne Fairhurst, '35, *Secretary-Treasurer*

*Executive Committee*

Helena Cook Beale, '25 Sylvia Folsom Bushnell, '19
Jane Holland, '31

The Emerson College Alumni Association was formed in 1889. It laid the foundation of an endowment fund, secured the publication of a magazine, and in various ways has helped to extend the influence of the College. Association meetings, with reception and banquet, are held in Boston each year in connection with the graduation exercises.

Information concerning past members of the college should be sent to the Registrar of Emerson College. Graduates and former students are requested to send immediate notification of any change of address.

# Alumni Clubs

Local alumni clubs have been organized in various sections of the country. Regular meetings are held, and all former students in the vicinity are urged to attend. The addresses of two members of each organization are given to aid any who seek information concerning the club or the college. In order of formation the clubs are:—

1. *Emerson College Club of Hartford*
   Mrs. Clare Plummer Dresser, 86 Bloomfield Ave., Hartford, Ct.
   Miss Grace Garvin, 145 Adelaide St., Hartford, Ct.

2. *Emerson College Club of Boston*
   Mrs. Helena Cook Beale, 17 Rosemary Road, Needham, Mass.
   Mrs. Jane Dimick Thompson, 86 Avalon Road, Newton Center, Mass.

3. *Emerson College Club of New York*
   Mrs. Hazel Jones Porter, 7814 Austin St., Forest Hills, L. I., N. Y.
   Mrs. Alice Sanders Lissner, 46 Jones St., Jersey City, N. J.

4. *Emerson College Club of Rhode Island*
   Miss Adelaide Patterson, Rhode Island College of Education, Providence, R. I.
   Miss Marguerite W. Fox, 59 Whittier Road, Pawtucket, R. I.

5. *Emerson College Club of Los Angeles*
   Mrs. Blanche Williams Urick, 2031 Dracina Drive, Los Angeles, Calif.
   Miss Annie M. Morse, 117 South Madison Ave., Pasadena, Calif.

6. *Emerson College Club of Worcester*
   Mrs. Bertha McDonough Melick, 6 Westwood Circle, Worcester, Mass.
   Mrs. Meta Bennett Wade, Worcester Academy, Worcester, Mass.

7. *Emerson College Club of Detroit*
   Miss Fern Stevenson, 19345 Orleans St., Detroit, Mich.
   Mrs. Elsie Stuart Crandall, 900 Taylor Avenue, Detroit, Mich.

8. *Emerson College Club of Albany*
   Mrs. Alice Esmond Mosher, 303 Woodlawn Ave., Albany, N. Y.
   Mrs. Esther Bookheim Isenbergh, 889 Mercer St., Albany, N. Y.

9. *Emerson College Club of Philadelphia*
   Mrs. Lois Dow McLaughlin, 818 Childs Ave., Drexel Hill, Pa.
   Miss Ethel Duncan, Girard College, Philadelphia.

10. *Emerson College Club of St. Louis*
    Miss Geraldine Biggers, 4251 McPherson Ave., St. Louis, Mo.
    Miss Dorothy Woldstad, 4411 McPherson Ave., St. Louis, Mo.

11. *Emerson College Club of Portland*
    Mrs. Eulalie Bradstreet Loveland, 114 Pine St., Portland, Maine.
    Mrs. Esther Appleby Harned, 73 Pitt St., Portland.

12. *Emerson College Club of Washington, D. C.*
    Mrs. Miriam Kempton Evans, 3639 Warren St., N. W., Washington, D. C.
    Mrs. Imogene Hogle Putnam, 3208 Highland Place, N. W., Washington, D. C.

13. *Emerson College Club of New Haven*
    Miss Edith Norris, 301 Alden Ave., New Haven, Ct.
    Mrs. Elfreda Voos Avery, 42 McKinley Ave., New Haven, Ct.

14. *Emerson College Club of Central New York*
    Miss Ione Robertson, 215 W. Peterford St., Canastota.
    Mrs. Ruth Campbell Wilber, 314 Burnet Park Drive, Syracuse, N. Y.

15. *Emerson College Club of Northeastern Pennsylvania*
    Miss Lenore Philbin, 211 Jefferson Ave., Scranton, Pa.
    Miss Irma Baker, 117 Gibson Street, Jermyn, Pa.

16. *Emerson College Club of Pittsburgh*
    Mrs. Elizabeth Darnell Clausen, 4425 Schenley Farms Terrace, Pittsburgh, Pa.
    Mrs. Helen Ross Darrow, 213 Mitchell Lane, Sewickley, Pa.

17. *Emerson College Club of Cleveland*
    Mrs. Sarah Hunter Whelpley, 1392 Webb Road, Lakewood, Ohio.
    Miss LaVerne Scheid, 1831 Midland Bldg., Cleveland, Ohio.

18. *Emerson College Club of Kansas City*
    Mrs. Ernest Embry Bradfield, 222 W. Seventieth St., Kansas City, Mo.
    Miss Marian Crutcher, 4509 St. John Avenue, Kansas City, Mo.

19. *Emerson College Club of Dallas*
    Mrs. Mildred Lively, 2317 Garrett St., Dallas, Texas.
    Miss Margaret Crozier, 1007 Wayne Street, Dallas, Texas.

20. *Emerson College Club of Rochester*
    Miss Lynette Martin, 93 Monica St., Rochester, N. Y.
    Mrs. Millicent Storms Storer, 25 Dickinson St., Rochester, N. Y.

21. *Emerson College Club of Central New Jersey*
    Mrs. Janice Wightman Spencer, 262 Monmouth St., Hightstown, N. J.
    Mr. J. Walter Reeves, Peddie Institute, Hightstown, N. J.

22. *Emerson College Club of Northern New Jersey*
    Mrs. Frances Brinkerhoff Bostelmann, Indian Lake, Denville, N. J.
    Miss Rosaria Williams, 409 Grier Ave., Elizabeth, N. J.

23. *Emerson College Club of Buffalo*
Miss Jessie Richardson, 542 Fifth St., Niagara Falls, N. Y.
Mrs. Mildred Cyphers Ey, 130 Lafayette Ave., Buffalo, N. Y.

24. *Emerson College Club of Erie*
Mrs. Isabel Goheen Brandenstein, 527 Rankin Ave., Lawrence Park, Erie, Pa.
Miss Marie Demuling, 2720 Parade Ave., Erie, Pa.

25. *Emerson College Club of Kingston*
Miss Marion Byrne, 36 Van Buren St., Kingston, N. Y.
Mrs. Ann Herzog Olson, 171 Wall St., Kingston, N. Y.

26. *Emerson College Club of Danville*
Miss Elizabeth Otwell, Averett College, Danville, Va.
Mrs. Edna Fisher Parker, 274 Howland Circle, Danville, Va.

27. *Emerson College Club of Georgia*
Miss Carolyn Vance, Holman Hotel, Athens, Ga.
Mrs. Mary Lang Cheves, 3261 Peachtree St., Atlanta, Ga.

28. *Emerson College Club of Pittsfield*
Miss Vera Page, 82 Strong Ave., Pittsfield, Mass.
Mrs. Ruth Van Buren Damon, Beverly St., Pittsfield, Mass.

29. *Emerson College Club of Bangor*
Evelyn Haney, 176 Ohio St., Bangor, Maine.
Mrs. Stasia Scribner Woodman, 82 Montgomery St., Bangor, Maine.

# STUDENTS

## Post Graduates

Harned, Mrs. Esther Appleby
Maine

Howe, Mrs. Agnes Smart
Massachusetts

## Senior Class

Aronson, Mrs. Helen Volansky
Massachusetts

Bloom, Sarah
Oklahoma

Burke, Harold
Massachusetts

Colarusso, Elizabeth
New York

Colby, Ruth
Massachusetts

Evans, Elizabeth Margaret
Massachusetts

French, Betty
Massachusetts

Hill, Edith
Canada

Hoffman, Minnie Lee
Virginia

Homonoff, Beatrice
Massachusetts

Kelley, Lula Jim
Texas

Kemp, Marjorie
Florida

Landers, Muriel
Massachusetts

McCarthy, Martha
Massachusetts

McMahon, Mary
Massachusetts

O'Dwyer, Sylvia
Connecticut

O'Gara, Florence
Rhode Island

Pollard, Norma
Massachusetts

Reifsneider, Robert
New Jersey

Sallenger, Father Hilarion
Massachusetts

Schaffer, Marian
Massachusetts

Shields, John
Massachusetts

Spink, William
Rhode Island

Stanewick, Willard
Massachusetts

Uderitz, Ruth
New York

Wimmer, Sally
Pennsylvania

Wright, Phyllis
Massachusetts

Zang, Gertrude
Massachusetts

# Junior Class

Barwick, Dorothea
Rhode Island
Berger, Sylvia
Rhode Island
Bommarito, Irma
Massachusetts
Bragg, Queenie
Virginia
Brochin, Sylvia
Connecticut
Caskey, Jeanne
Connecticut
Cline, Marcia
Massachusetts
Cogswell, M. Ardelle
Massachusetts
Cummings, F. Maxine
Maine
Eiband, Christie
Texas
Frasure, Geraldine
New York
Gass, Minnie
Massachusetts
Gilmore, Dorothy
Missouri
Gochros, Herbert
Connecticut
Hall, Evelyn
Massachusetts
Hartigan, Eileen
New York
Healy, Patricia
Massachusetts
Holiner, Miriam
Alabama
Hughes, Helen
Maine
Huntley, Elizabeth
New York
Hurley, Helen
Massachusetts
Kershaw, Phyllis
Massachusetts
Loop, Emily
New York
Low, Estelle
Massachusetts
Mackay, Virginia
Massachusetts
McGinn, Margaret
Massachusetts
McKenzie, Catherine
Oklahoma
McQuail, Kay Rita
Connecticut
Romano, Barbara
Massachusetts
Ryan, Ruth
Massachusetts
Singer, Pearl
Rhode Island
Spaunberg, K. Estelle
Connecticut
Tischoff, Martha
Massachusetts
True, Elizabeth
Massachusetts
Tyson, Wilma
Pennsylvania
Woodruff, Jean
Pennsylvania
Yeats, Florence
Massachusetts

# Sophomore Class

Archambault, Patricia
Rhode Island

Atamian, Lucy
Massachusetts

Baker, Alyson
Connecticut

Barron, Philip
Massachusetts

Bergman, Evelyn
Massachusetts

Brayman, Gertrude
Massachusetts

Breyer, Marjorie
New York

Canney, A. Lorraine
Massachusetts

Cavanaugh, Alice
Massachusetts

Cole, Virginia
Massachusetts

Crowley, Eleanor
Massachusetts

Currie, Bernice
New York

Deitch, Elaine
Rhode Island

Doupe, Patricia
Illinois

Dowling, Ellen
Massachusetts

Downey, Mary
Massachusetts

Dutch, Harold
Maine

Edson, Lawrence
New York

Evans, Elizabeth
Massachusetts

Franklin, Anne
Massachusetts

Gants, Hazel
New York

Geller, Thelma
Massachusetts

Gettings, C. Gerard
Massachusetts

Guenette, Priscilla
Massachusetts

LePantis, Beatrice
Massachusetts

MacDonald, Dorothea
Massachusetts

MacElveen, Elizabeth
New York

Mandros, Irene
Massachusetts

McGillivray, Roy
Massachusetts

Molyneaux, Edythe
Massachusetts

Nadeau, Eleanor
Maine

Paul, Dorothy
New York

Roberts, Margaret
Massachusetts

Salans, Bernice
Massachusetts

Sauer, Betty
Massachusetts

Schultz, Ruth
Pennsylvania

Segal, Leona
New Hampshire

Selig, Madelyn
Massachusetts

Shapiro, Evelyn
Massachusetts

Snyder, Betty Jane
Ohio

Sullivan, Edward
Massachusetts

Sylvester, Jessie
Massachusetts

Tarlin, Blanche
Massachusetts

Tomb, Winifred
New York

Trachtenberg, Frances
Massachusetts

Wood, Ruth
Rhode Island

## Freshman Class

Ackley, William
Maryland

Barwood, Lois
Massachusetts

Berkstresser, Pauline
Rhode Island

Brodrick, Frances
Massachusetts

Carroll, Margaret Mary
Massachusetts

Christie, Barbara
New York

Colbeth, Annette
Maine

Crockett, W. David
Rhode Island

Doyle, Patricia
Oregon

Drain, Janet
Rhode Island

Farnam, B. Olive
Massachusetts

Fireman, Libby
Massachusetts

Glaser, Grace
Massachusetts

Goldberg, Barbara
Massachusetts

Goodman, Zelma
Virginia

Goodwin, Barbara
Massachusetts

Green, Amelia
Massachusetts

Hawkins, Anna
New Hampshire

Houseman, Natalie
Massachusetts

Hoyt, Martha
Massachusetts

Leary, Helen
Massachusetts

Lehmann, Lucille
New York

Levy, Barbara
Massachusetts

Lothian, Ruth
Massachusetts

Lynch, Bernice
Connecticut

MacGregory, Lester
Connecticut

McDonald, Agnes
Massachusetts

Michael, George
New York

O'Donnell, Gertrude
Massachusetts

Palupes, Helen
Pennsylvania

Pillion, Lorraine
Rhode Island

Ramspeck, Dorothy
Georgia

Redner, Lillian
New York

Riello, Achille
Connecticut

Sherman, Fredda
Massachusetts

Sedersky, Irene
Massachusetts

Sincoff, Marjorie
New York

Slocum, Marguerite
New York

Stanley, Howard
Massachusetts

Swiniarski, Mildred
Massachusetts

Tetreault, Bernard
Vermont

Waldron, Josephine
Massachusetts

Werenski, Stanley
Massachusetts

Wilson, R. Geraldine
New York

Wing, Flora
Maine

Winick, Pearl
Connecticut

Witherell, Elizabeth
Massachusetts

Wollins, Helen
Massachusetts

# Special

Arno, Clara
Massachusetts

Bourke, Mrs. Beatrice
Rhode Island

Boyd, Howard
Massachusetts

Bullman, Kay
Massachusetts

Chandonnet, Jeannette
Massachusetts

Darling, Dorothy
Massachusetts

Derderian, Mrs. Agnes
Massachusetts

Dobrenchuk, Maria
Massachusetts

Durham, Lawrence
Massachusetts

Finn, Ruth
Massachusetts

Garbose, Rona
Massachusetts

Golub, Mrs. Sadie
Massachusetts

Greenwood, Ida
Massachusetts

Klarfeld, Lois
Massachusetts

Lerner, Mrs. Rose
Massachusetts

Marcy, Constance
Massachusetts

McKenzie, M. Elizabeth
Missouri

Palmer, Mrs. Mildred
Massachusetts

Petersen, Mrs. Grace
Massachusetts

Sanborn, Corliss
Vermont

Shine, Marian
Massachusetts

Sister Anna Madeleine
Massachusetts

Sister Bernardine Marie
Massachusetts

Sterling, F. Natalie
Massachusetts

Underwood, Esther
Massachusetts

Velardo, George
Massachusetts

Walton, Emily
Massachusetts

Walsh, John
Massachusetts

Warmers, Dolores
New York

Welch, Henry
Massachusetts

Young, William
Massachusetts

# Evening School

Albano, Fred
Massachusetts
Anderson, Ralph
Massachusetts
Armstrong, Valerie
Massachusetts
Bates, Richard
Massachusetts
Berry, Alfred
Massachusetts
Bonello, Alma
Massachusetts
Bonello, Olga
Massachusetts
Brenner, Selma
Massachusetts
Bresnahan, Vincent
Massachusetts
Brigham, Hazel
Massachusetts
Bruce, Gladys
Massachusetts
Byam, Virginia
Massachusetts
Cate, Norman
Massachusetts
Cawley, Marion
Massachusetts
Conlon, Lillian
Massachusetts
Conrad, Barbara
Massachusetts
Cordero, Tulio
Massachusetts
Corr, Elizabeth
Massachusetts
Coyne, Evelyn
Massachusetts
Crowell, George
Massachusetts
Crowley, Robert
Massachusetts
Deraney, Nicholas
Massachusetts
Dodds, Harold
Massachusetts
Donohoe, Clare
Massachusetts
Dowling, Lillian
Massachusetts
Drower, Lillian
Massachusetts
Drury, Isabel
Massachusetts
Durham, Lawrence
Massachusetts
Edman, Herbert
Massachusetts
Ellis, Dorothy
Massachusetts
Ellis, Virginia
Massachusetts
Everett, Muriel
Massachusetts
Filene, Ruth
Massachusetts
Fitch, Willis
Massachusetts

Fine, Ruth
Massachusetts
Fowler, Dorothy
Massachusetts
Fryer, Paul
Massachusetts
Gerson, Allen
Massachusetts
Goldberg, Marion
Massachusetts
Goodman, Zelma
Virginia
Hedman, Hope
Massachusetts
Henderson, Samuel
Massachusetts
Hermann, Robert
Massachusetts
Hewett, Donald
Massachusetts
Hill, Edith
Canada
Horgan, Ellen
Massachusetts
Howard, Lawrence
Massachusetts
Jacobson, Peter
Massachusetts
Kaplan, Robert
Massachusetts
Kay, Everina
Massachusetts
Keyes, Daniel
Massachusetts
Kiwaczynski, Stan
Massachusetts
Krupnick, Beatrice
Massachusetts
Kudisch, Selwyn
Massachusetts
Kuzia, Helen
Massachuetts
LaSalle, A. Norman
Rhode Island
LePantis, Beatrice
Massachusetts
Levenson, Ben
Massachusetts
Loewenberg, Bertram
Massachusetts
Lord, Elizabeth
Massachusetts
MacLean, Malcolm
Massachusetts
Madden, Mary
Massachusetts
Mahoney, John
Massachusetts
Maloy, John
Massachusetts
McGuane, Margaret
Massachusetts
McGurl, Margaret
Massachusetts
McIndoe, Helen
Massachusetts
McLean, Catherine
Massachusetts
Nash, Winifred
Massachusetts
O'Connell, Marguerite
Massachusetts
O'Gara, Florence
Rhode Island
Paine, Anne
Massachusetts

Parker, Chester
Massachusetts
Perry, Horace
Massachusetts
Perry, Robert
Massachusetts
Pierce, Elwin
Massachusetts
Pierce, Ruth
Massachusetts
Plevinsky, Esta
Massachusetts
Porter, Kenneth
Massachusetts
Regan, Marguerite
Massachusetts
Ring, Joseph
Massachusetts
Robbins, Richard
Massachusetts
Robinson, Edmund
Massachusetts
Roper, Mary
Massachusetts
Ropp, Robert
Massachusetts
Rubinoff, Ralph
Massachusetts
Rubinovitz, Frances
Massachusetts
Sanborn, Corliss
Vermont
Santry, Daniel
Massachusetts
Schuler, Marguerite
Massachusetts
Schuler, Mary Elizabeth
Massachusetts
Segal, Leona
New Hampshire
Seregue, Miguel
Massachusetts
Shafer, Sidney
Massachusetts
Sheehan, Catherine
Massachusetts
Silsbee, Catherine
Massachusetts
Snider, Elsie
Massachusetts
Soneson, Sterner
Massachusetts
Stanley, Howard
Massachusetts
Steil, Earl
Massachusetts
Strekas, Mary
Massachusetts
Sulkins, Alexander
Massachusetts
Thacher, Rita
Massachusetts
Van Wart, John
Massachusetts
Walsh, Phyllis
Massachusetts
Waugh, George
Rhode Island
Williams, Mabel
Massachusetts
Wilson, Charles
Massachusetts
Wood, Ruth
Rhode Island
Zwinglas, Prudence
Massachusetts

# Summer Term, 1937

Baker, Mae
New York

Barieau, Mary
California

Beirne, Mrs. Honora
Massachusetts

Boylan, Teresa
Massachusetts

Bommarito, Irma
Massachusetts

Brennan, William
Massachusetts

Carey, Philip
Massachusetts

Cosgrove, Ruth
Massachusetts

Curran, Marietta
New York

Davidson, Virginia
Virginia

Favini, Dorothy
Pennsylvania

Grainger, Louise
Connecticut

Hall, Evelyn
Massachusetts

Hamblin, Marion
Massachusetts

Hamilton, Ruth
Maine

Harned, Mrs. Esther
Maine

Harris, Mrs. Hattie
Massachusetts

Herbert, Catherine
Massachusetts

Hughes, Nina
Florida

Johnson, Marion
New Jersey

Katz, Adeline
Massachusetts

Kelley, Lula Jim
Texas

Kerr, Marjorie
Maine

Lennox, Mrs. Edna
Illinois

Levy, Raye
Pennsylvania

Linn, Edith
Massachusetts

Low, Estelle
Massachusetts

McGinn, Margaret
Massachusetts

McKenzie, M. Elizabeth
Missouri

Menzer, Mary Jane
Iowa

Meyer, Mrs. Anna
California

Mulcahy, Beatrice
Massachusetts

Muldoon, Mary
Pennsylvania

Ocnoff, Alice
Massachusetts

Perry, Catherine
Massachusetts

Shine, Marian
Massachusetts

Sister Anita Marie
New York

Sister Anna Madeleine
Massachusetts

Sister Henry Marie
Massachusetts

Sister Maria Genevieve
Canada

Sister Marietta
Bermuda

Storer, Winifred
New York

Warmers, Dolores
New York

Wedlock, Eldon
Massachusetts

Wheeler, Helen
Massachusetts

Wilcox, Mrs. Leontine
Massachusetts

Young, William
Massachusetts

# Devise and Bequests

For the convenience of any who may wish to make a bequest to Emerson College of Oratory, the following form of bequest to be inserted in a will is suggested.

I give and devise to Emerson College of Oratory, Boston, Massachusetts, the following real estate:
(Here give description of real estate)

I give and bequeath to Emerson College of Oratory, the sum of.....dollars to be paid by my executor in.....months after my decease.

NOTE. All wills must be executed according to the formalities of the several States in which they are drawn. These should be ascertained at the time of the making of the will.

---

THE EMERSON QUARTERLY,
BOSTON, MASS.

GENTLEMEN:—

*Check*
Enclosed please find *P. O. Order* to the amount
*Cash*
of ONE DOLLAR ($1.00) to cover the amount of my subscription to *The Emerson Quarterly* for the four issues of 1938-39.

Signed .....

Address .....